Jan. 11 '58

Study Point Lobos rock formations with reference to Ajanta Caves; & that extraordinary wall supporting figures at Elephanta.

Bursting spray -

falling darts are shadowed cones if thrown forward against the light.

Some central planes + a solid structure like an exploding crystal

general shape of large burst against square ref = fire work conical burst

The Arrows darts

Some bursts are circular and
eccentric + concentric

looks inward

In spite of changes - an individual life is all of one piece - & all of life is all of one piece -

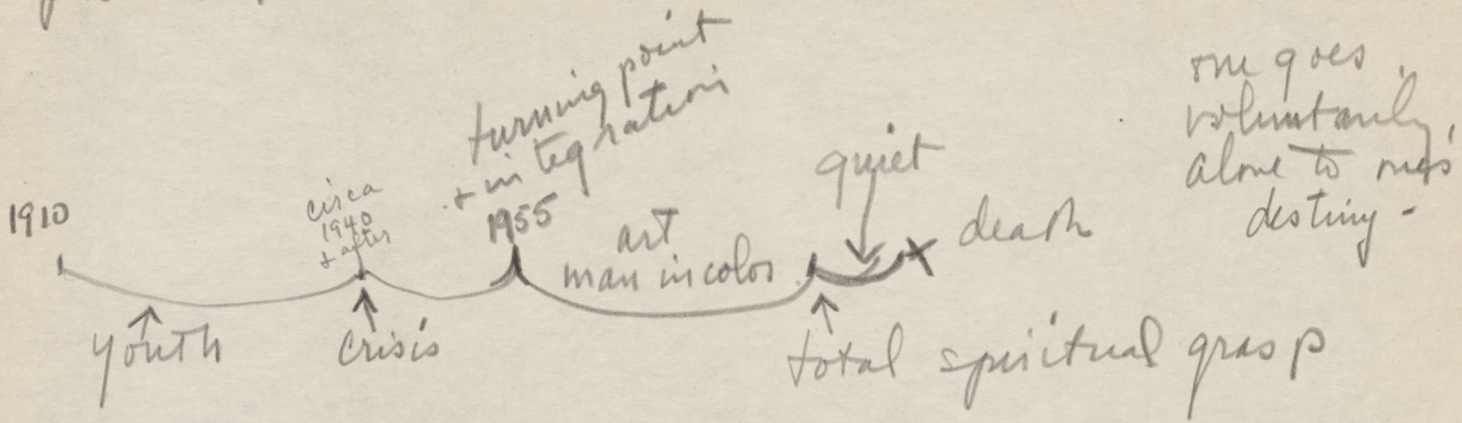
But be totally new?

Long hours of preparation precede the moments of creative consummation - But since they prepare the way they are of the same stuff & equally if not more important than the result -

order within & without

divine disorder

How the unexpected becomes fatal or destiny
pattern + chance =



absence of idea in the definitive event
'life will take care of you'.

June '56

Does the mind divide itself & create the world - (myth) i.e. does the primordial unified spiritual essence produce matter as a division of itself - which must be resolved back into whole - mind - ? I feel how the answer to this old question is a causeless beginning of unique energies from the start - material & psychological - quite consciousness - & that from understanding the processes of these energies ("natural" developments more subtle than "law") freedom may be achieved - Natural law as we see it in animals may be superseded by a new law or truth - The whole concept of law may come from God developing himself in an orderly way - This seems to be an inherent principle - which takes form in us - Thus when we perceive a new truth we are developing God - or Truth - assisting it in to be - In fact that may be all there is - Thus we have the ultimate supreme responsibility - (differs from Jeffers & the fatalists)

The physical & psychological factors coexist from the beginning - & form unique self-developing energies. The mind operating on the physical through desire builds up the separate self. Is the physical also capable of acting on the mind?

The role of stimuli & response in nature - very vital in all organic forms -

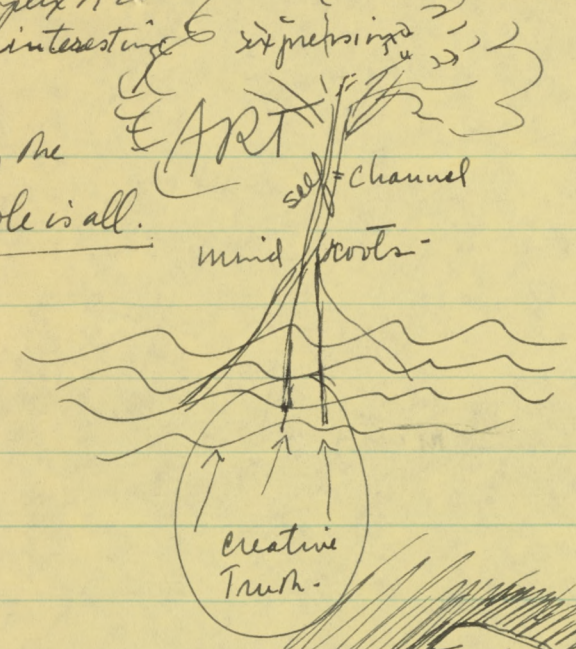
The mind also develops physically - i.e. "naturally" as an instrument of perception - Then it has to turn back & know itself. There is something beyond perception & reaction. This something is the understanding of the mind - process itself from the "spiritual" point of view -

Try to see the whole.

This is so difficult because memory-imprints are physical. Also "self-consciousness" or thought is not

In ourselves is the whole book of wisdom - From knowledge of ourselves & motives & movements comes realization of Reality - This is the goal of life - Happiness & the Eternal - Truth is a ceaseless dynamic process - not located anywhere - least of all in a fixed pt. - person or time - one has to undergo it - or rather move with it —

Life cannot be explained, but it can be felt & apprehended. It is spiritual complex & it is interesting

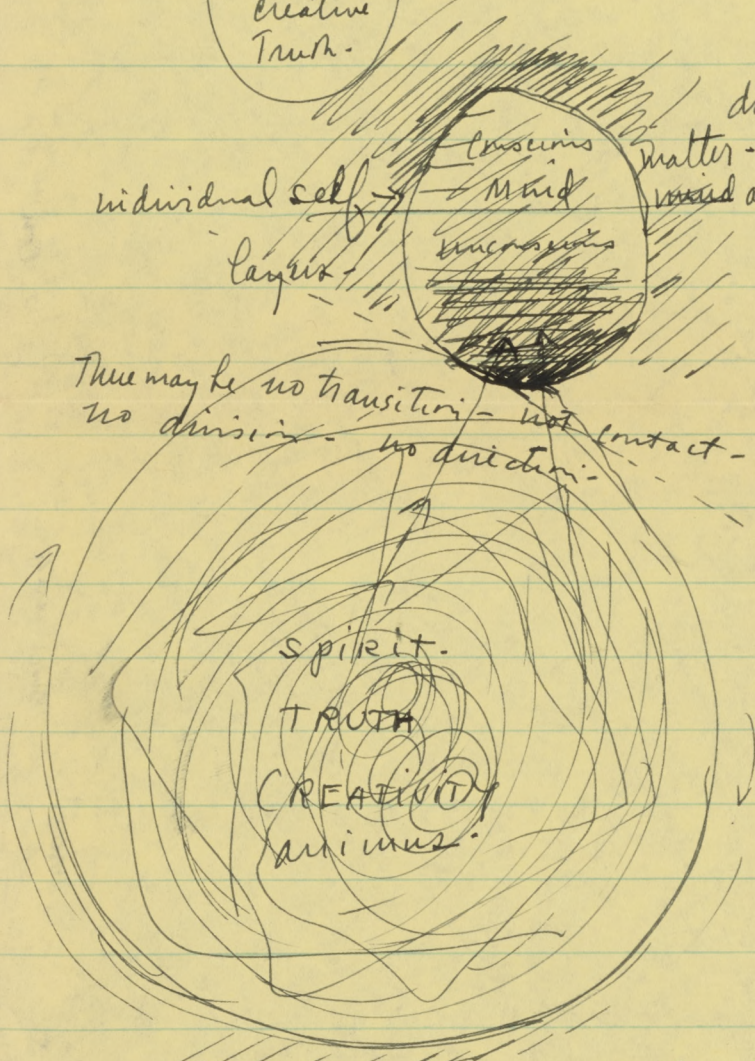


only the Whole is all.

It is not mind that must be gotten rid of. It is its function that must be understood. It selects the beautiful also from a number of possible combinations in the unconscious. This is not conditioned but free choice - and

Perhaps there is more than one possibility in creativeness.

The function of the mind is to receive the new & give form & express - not just to survive through memory - To be renewed - nature drives must die - mind dies - spirit moves.



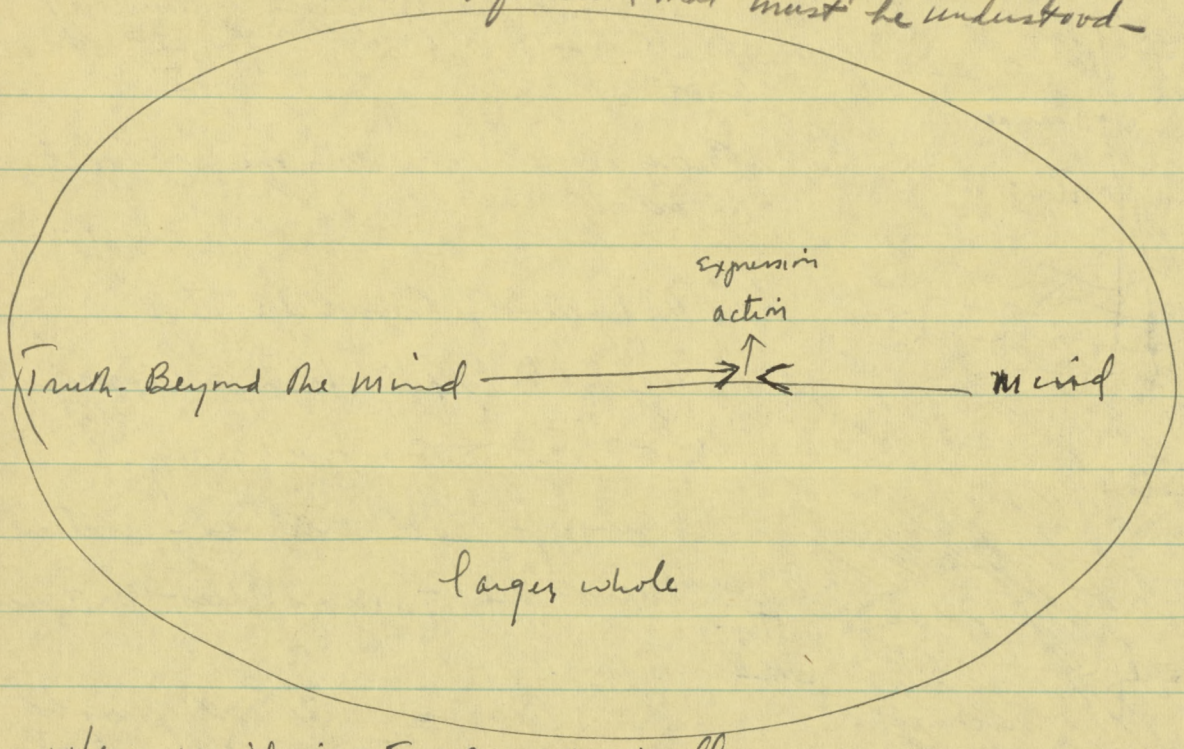
The cause of life will never be found. It has no cause. It is. Biological origin is not cause. It is an event. When mind is still the new can be - when mind is pure it can receive - be & express the new - Thus there is something beyond the mind - but unrealized until apprehended by the mind - which makes & gives FORM TO SPIRIT.

There is no SPIRIT without FORM & yet NO FORM = SPIRIT

Thus physical & spiritual may be coterminous from the beginning - & yet be divided by wrong developments in the psyche of individual self-seeking energies - The union may be reestablished by "seeing" - i.e. love - So all is in the mind - and yet there is something beyond the mind - This connection will never be found - it is - & such has no boundaries nor cause

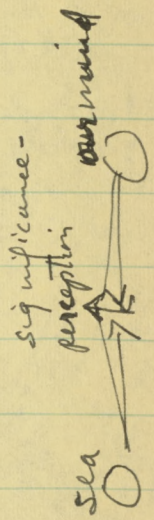
Jun 56.

It is our mind that must 'be gotten rid of'.
It is its function that must be understood—



when mind is Truth it is all-
There is no truth without mind state
of awareness - It brings it to life.
yet mind alone cannot bring
Truth about. So there is something
beyond - But perhaps that
something is a function of
the 'state' of mind?
There is, then, only thought-
+ no matter as thought's
incarnation - Right thought
is Truth - + there is no more
physical nor 'spiritual'
as a division.

(to be cont'd.)



they exist—

What then becomes of 'nature' - rocks - sea + sky
fish + animals? They too, must be given form in
the mind - perhaps they are experiments for their own sake -

The State of Truth is arduous. Natural & self-forces keep growing.

To see the self for what it is — not its objects nor even the means of its inflictions — but to see the whole petty cruel-mind-self — for what it is. This is the great divine transforming factor of release. It (the mind) dissolves itself.

I see through you now, & beyond.

To be small & as a child — to be content to be nothing. This is greatness. The new child — not the old child — not the first child — the true child — the child freed & perfect.

With Krishnamurti the relationships with each person is a direct love relationship - that is - a Truth communication & possibility of oneness in Truth - which is also an aloneness -

As such it is direct & simple & creatively vital since he is & hears the Truth.

So he is nothing, & bows down before you in perfect respect - as you also are the potential Beloved of all - This is perfect relationship -

1956

Now Freud was correct to see that the individual comes into the world bearing a split mind - the 'id' - (ego?) + 'super ego' - The unconscious dates from the beginning of nature time - plus the conscious development (moral?) of the new brain. But he was helpless before this scientific fact - to resolve the conflict which he assumed must continue!
This is because he failed to see that the whole mind is able under certain conditions of integrated activity to be aware of itself + its workings - + to voluntarily cure this split functioning + conflict - At such a time a new state comes in to being - this new state is identical with something beyond the mind - Truth - God - in the Spiritual sense - So Nature is not God - yet not apart from it - nor is it all as Ritter + Darwin would have it - Although Ritter would use the word Nature to include Man - God + nature - still he was really still in the 'natural realm' - He was

May-56

still unaware of the Truth-
Tho' it is evident that psyche
& physical coexist from the
start -

Now 'nature' may be tending
toward freedom (perfect) but
it is not certain whether she
as a whole (or in man) will
ever achieve this - It may
only be that certain
individual men (& women)
may achieve this &
thus demonstrate the Truth
of the transcendent spiritual
fact - possible so far only to man.

Or perhaps - for man is there
some more "classical" unity
of nature - God - & man -
one can only see this by
penetrating the meaning
of nature itself -

The "whole" is hard to see -
Let us continue our observations!

What is the ultimate source -?
The Truth - Is it a source
in the usual sense? It is
alive & changing - yet changeless.
It is love - The mysterious one - The
unnameable state + not becoming - beyond

beyond nature - Mind - Yet it cannot be totally apart from it? allows for
mind - child - depart & then return to it? Or is it to be
discovered without recognition?

To understand is not only a more enlightened & humane way of dealing with "evil", but it is the only true way - more difficult than condemnation & with its own discomfort which however, quickly gives way to the bliss of enlightenment.

Then ~~is~~ real positive happiness comes into being.

It is not like a pill - a substitute for pain but another order of apprehension -

Seeing is instantaneous - but to digest & establish. The new state takes a little time? or is it merely that energy & attention flag & crystallization tends always to occur - but perhaps a really intense state of being comes to be established - it is, however, based on eternal vigilance -

Since all human love - single & mutual is a kind of longing, & its consummation usually a result of pursuit & we must free it from all sensual need & gratification.

Thus human love passes into divine love.

The pain of human love is due to its completeness.

In divine love there is no longer the love of the one or the many.

The highest human love would be a spontaneous exchange - but after that there would only be a new human entity - beyond love because it is love itself - the lover of all, but not promiscuous.

To draw closer to the substance + essence of things - to Reality itself - is to realize that the stone wall, the wooden bench, the growing flower + you yourself upon the bench are life itself - working itself out - There is nothing outside this - no God away from this - the deep source + the fact of life are one -
This leaves the mystery of principle working through individuation - + the problem of individual uniqueness - which is a fact within the whole. The whole is not amorphous.

1956 July 13- Finished the printing of last plate for Jeffers book. This marks a bend in the great river of my life + a turn toward a new period - The river of life is strong. It pushes masses of rocks forward in its course - Its currents are sometimes treacherous - but if you trust it with a pure heart + do right - right effort - it will never harm you - It will lead + guide you toward the great goal.

July. 29. '56. Constant vigilance + energy is required to maintain + develop the transformation.

April '57. Three states -

1 unconscious - thoughtless ignorance.

2 the active aggressive conscious mind of time + memory + self. becoming -

3. pure being - when the mind of the self being voluntarily still is one with the timeless - This "unconsciousness" is quite different from the first.

NOTES ON FORM AND SIGNIFICANCE IN LIFE AND ART

Intensity is one of the great factors.

Nov. 56

Beauty + perhaps even Goodness are only a sort of perfect fitness - Perhaps there is no finality about anything - only a dynamic proportion, or at the most a completion within a certain set of factors that immediately give way to a new reality. And yet the perfect rightness of this flux removes the element of effort once it is understood, + the essence of the self is known in its accumulative + grasping tendencies - as it desires creation + love - Thus change is not inconclusive but creative - And the different results must not be worshipped or clung to. - but understood uniquely. All moments are perfect - great + small. Things are unique not to be "compared".

Dynamic space + events in it.

- "not, that is to say, creations of personal genius unrelated to the racial imagination, but creations of a 'unique moment'

Coomaraswamy.

1956

gives an impression of original autonomous creation - i.e. - statue of Harihara from Prasat Andet near Sambor - Cambodia

→ cont'd from preceding page. These moments can be admired, since they will never occur exactly the same again - the root of all creation is the immortal, + its perfect manifestation partakes of the root-quality - but is not the root - only a skeleton like that of a dead bird - of perhaps a flower tranquilly in bloom on the branch - but necessary to grace the tree.

"Art is not a spontaneous act. There is either nature or other art"

Picasso.

Nov. 1956.

That which exists beyond the mind - only comes into existence (for us) when our mind is empty - quiet + can perceive it. Then the mind becomes that which is beyond - + truth is - Is it? Others can live - consider realized in us? nature.

The fact remains - but we can go beyond the fact. In this lies freedom & constant newness - when a fact is completely seen we can go beyond it. But what is not understood remains - what does not spring from total comprehension is limited.

result of past observation + recurrence of sensation identified & named as sexual -

→ Enquire into the relation of sex-sensation with inception of creative work - resistance + effort - followed by flow of work - Note element of resistance - there should be surrender + flow -

The naming + identification constitutes the perpetuation of this sensation

Understand whether this sensation is a perversion due to self-expansive + expressive nature of the supposedly creative work undertaken - Perhaps true creation has not yet been made possible from a 'true' mind-state -

Sensation usually occurred only when work is done under stress of fatigue + push - Did this reveal the depths existant? The element of resistance + the passage through the sensation - It is the element of resistance that was the false perversion - + the escape - Although creative work is akin to sex in its creative aspects + draws on the same energy - in this case it may have been used as a strong substitution in an unbalanced + repressed personality - As usually we must go into the deeper reaches of the mind - self-+ eliminate all escapes + substitutions for creativity - In each it takes a different form -

Oct-56

So - free the mind from false sex sensations -
assume full sexual responsibility -
* + vitalize the true creative energies -
The flow will then come & with it resistance
+ the work will improve -

It is perhaps that the whole interconnected
organism of the creative universe includes
the sexual - which has its necessary place -
which if accurately perceived - neither
distorted, perverted, nor sublimated becomes
a necessary part of the general function -
+ a source of well-being - The mind, however,
is capable of creating sensations + all that
is false. As the power of renewal -
+ the mystery of exchange develops
toward the unitary + perfectly whole
source - it must leave the physical level -
in order to reach the highest - but this is not
accomplished thru repression - but thru transcendent
understanding.
By understanding the mind the sexual disappears
into the unitary - but not through repression.

Sensations disappear - but not through repression -
rather through understanding which is positive. The world
becomes more + more quintessential yet not unmaterial.
Great strength + energy is needed for perception -
It is in the God-minds detachment + understanding
that all is purified + chastened - "Sensations"
undergo a radical transformation. They no longer
exist in the same way.

If the full challenge of love is not accepted
nothing remains - if anything is held
back - nothing is created - there is no
joy or happiness or well-being - only death -
This is the secret of God + the Self -

Possibly the reason that the general possessive ego (in myself) does not operate so violently when in the midst of creative work is that

① the creative work is essentially self-expression

② in rare moments of true creativity the self is forgotten, but the layers of the real self are still there in the personality, ready to take up their deadly pursuits when the period of "creative" work is over.

Oct. 10'56. The book arrived.
The inner to the outer is aligned.

one pure act renews the universe.
dissolves all limitations & refreshes life
This is the secret of the soul of love - eternal renewal of creativity

Thesis & Letters 1959

(myth + symbol based on visual (physical) perception - but vision is psychological - itself - as a phenomenon)

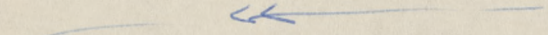
(1) primitive visual association:

crescent moon + horned bull

(2 mental association:

Icine (= important to life)

+ moon source of life + fertility



(3 after equating the 2 -

Fertility goddess retained

cow - attributes because the Bull - moon was fertility power -

---

science.

The form - producing cell.

cold integrity of thousands of millions of atoms - not one out of place -

vast molecular structure -

10^{14} cells in the human body

unbelievably small + infinitely complex

Primitive art is almost always complete and satisfying - often challenging - plastically - and often better in this respect than later art.

But there is a spiritual difference between an african carving, a navajo painting and a Rembrandt.

However, on their level, certain primitive works achieve an intense emotional effect & a quality of experience that could be called spiritual - i.e - relation to nature animal consciousness etc.

basic stage -

mind → nature → mind freed.

Art & plastic values exist per se in art - as the artistic life factor - but in the ultimate whole of life they carry & must carry a significant & spiritual tone to

reach fully the observer of our time. This need not diminish their formal value.

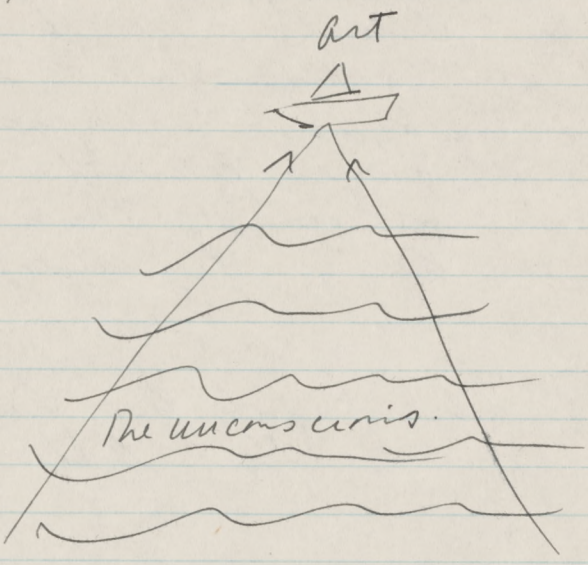
Formal values appeal to the aesthetic sense.

Spiritual values to the spiritual nature of man which is / distinguishing characteristic / beyond all animals, & unites all humans as a specific group in which this factor is inherent (see Darwin).

At a certain point of its development / rather the development / its makers - art & technique tend to dissolve before the living changing reality / the eternal moment.

Thus the fixed form

may become no longer desirable



when the layers of the unconscious are clear & still the position of art will also change.

The "elements" of art- straight line - curve etc. etc. can only be formed into a meaningful whole when they are arranged by a meaningful & dynamic force - i.e. spiritual & aesthetic activity. any intrinsic values of the elements are not sufficient. the pattern they make may be meaningless. what makes the tide marks on the shore dynamic is the trace of the water force that moved them. does it behooves

the artist to continually purify himself - & make his work more vital & meaningful - this is why some "abstractists" are valueless -

"Form, guided by the play & interplay of metamorphoses, seeks forever forward - by its own necessity, toward its own liberty." Focillon -

art = { the artist fulfills his function -
Form fulfills its function

the great world of forms
(imaginary?)
includes the artist & form itself.

Jan. 1971 | What is important is the movement toward freedom in life and in art.

The plastic means of art which seem to be limited yet infinitely pliable also undergo a life + mutation of their own - proceeding as Focillon says, by ~~through a from~~ their own necessity to their own liberty).

Formal elements which are not primarily expressive may possibly give a limited pleasure - (that is a rather grammatical aesthetic one, but this pleasure becomes elevated to full significance when endowed with meaning of a larger order - (not necessarily representational - but never the less significant - not merely intellectual or physical - or only emotional.
The organization of the elements will depend on the artist - self - the door to his creation

must either completely
by pass the filter of
the self - by pass
through a cleared
filter. To by pass
the filter one must
depend on momentary
& unnatural states.

Significance elevates art,
but there is no art
without formal elements
& technical development -

These elements have
autonomy in art as
a medium of action -
but must not be
confused with religious
"forms" -

Apparently in the history
of art as a human
manifestation neither
form nor significance
preceded each other.
They coexisted -

Also - forms that once carried significance - either lose it & metamorphose into other forms - which may pick up new significance, or significance may choose new forms - At any rate there is a movement -

form to symbol to form -

and real forms to abstract & back to real.

It seems that from examples of prehistoric art from earliest times we find 2 functions of line in existence.

Representational line describing form volume - descriptive of non-linear things, & the use of "geometric or decorative" "line" to enrich a surface. It is probable however that even this line was interesting to the artist purely as line but also became it mirrored a magical power that the concept of line gave him

over space and experience.
Thus even this "abstract
line" had significance
for the artist & was
part of human experience -
To be sure, these are not
lines used in divinitative
magic to obtain power
over objects - they were
rather used more
contemplatively &
abstractly to suggest
experience & as a
liberating, vindicative
factor - They occured
in ocquet ritual of
historic times - These
lines of the "concept of
line" gave man power
over space & experience
& once drawn -
reversals of time were
possible along the track -
We see, thus, that even
abstract line is
found to the artist's
mind from which it
emanates, & it is
likely that no
basic formal element

exists alone in the cosmos
for "its own sake" - for it is
a question of conceiving &
dealing with certain
discovered & known elements.
One can of course, let them
speak their own significance,
& then combine these
significances. But
here we are still not at the
end of our problem —

What value has a square
a circle etc.

The value must depend on
the content & cause of
such a form in the
real being of the universe.

The laws of the universe may be
expressed by number, or they
may be expressed by love.
But number for its own
sake will never express love.

The laws and mathematics of the
universe make beauty &
the sentiments - tenderness

etc. Or rather the Love-Mind at the back makes all things - visible subtle & perfect in all the parts - mathematics & all other human conceptions are but metaphors and parallels for the unspeakable truth - they are not the truth. The truth is whole -

Jeffers in "Such Counsels you have me -" a rather unpleasant poem has stated the above magnificently -

Consider the new moon and evening star in the limpid twilight sky - the shining - & the perfection. The star twinkles - the moon is steady - the light from each is

and one reflected - & shall we say all reflected from the Divine Source - into different qualities -

June '56 There is only one dimension beyond the mind. It is this dimension that is creative - that is the source of all creativity in life and art - & that is the one necessary ingredient to "life" in a work of art & action in life. It is the measureless dimension over & above & beyond the qualities & factors in any thing that can be weighed & described. This dimension we call Love - It is fertile in itself - creative - undying - ever new - ever changing - ever illuminating -

Edgar Poe -

"L'originalité (excepté dans des esprits d'une force tout à fait insolite) n'est nullement, comme quelques-uns le supposent, une affaire d'instinct ou d'intuition. Généralement pour la trouver, il faut la chercher laborieusement, et, bien qu'elle soit un mérite positif du sang le plus élevé, c'est moins l'esprit d'invention que l'esprit de négation qui nous fournit les moyens de l'atteindre."

Krishnamurti -

"I go step by step. millimeter by millimeter."

originality may spring without effort if the mind has understood itself: & is quiet then the new - may come into being. the true is always original.

In the field of art - The artist must create an authentic style in formal terms - no matter what the content - or he cannot maintain artistic validity - He might as well be a literary man or a seer.
Admitting this as basic to the art field we can then discuss the fullness + development due to creative spiritual apprehension - Here we leave the strictly formal field of art for a connection with the larger total sphere of human life in its total manifestation - we should be clear about these relations - Religious apprehensions will not create a good artist - but they may raise a good artist beyond the level of other good artists with equal technical + formal competence - or perhaps it is just possible that true knowledge of life values will purify an art style - + bad style will decline with dulling of spirit.
This does not mean that African primitive art has not eternal art + appropriate spiritual value -

Tolstoy - What is art?

* "The variety of fresh feelings flowing from religious perception is endless, and they are all new; for religious perception is nothing else than the first indication of that which is coming into existence, viz., the new relation of man to the world around him. But the feelings flowing from the desire for enjoyment are, on the contrary, not only limited, but were long ago experienced and expressed. And therefore the lack of belief of the upper classes of Europe has left them with an art fed on the poorest subject matter."

This is no doubt an accurate analysis of much Renaissance & post Renaissance work. But I would change the word belief to - understanding & faith - faith in the sense of confidence in something understood -

In western abstract art the formal may become the metaphoric -

In Eastern art the metaphoric is the formal -

In Indian art there is a combination of naturalism & metaphoric abstract construction -

In western of certain great periods the principles are those of organic unity - more in the biological than the ideational sense - Though naturally this is a limited description - as abstract principles must dominate all great art.

Primitive art - (Esp. N.W. coast art & S.S. Island art)

Turner & Constable.
Western art - Greek. French - Italian. Dutch - Flemish.
Egypt ← central asian - - coptic -
Mesopotamia → Eastern Art -
Indian - Chinese
Ceylon. Persia Japan

western art is more organic + rational-
unity is organic + biological.
the logos determines the forms
through number which is but
another analogy of Truth-
but not Truth itself -
Anatomical unity of function
is not enough to make a
form cohere - unless it
is understood within larger
formal masses which it
may contradict. However
felt mechanics is a powerful
unifying force. It "works."
The form must operate
with motive + psychological
unity - as well as formal
artistic conception.

---

art to be noblest must express
spiritual concepts - as this
is the unique attribute of
man - the alliance of the
spiritual with the conscious
aesthetic faculty -

see birds + decoration - parrots
+ matisse - pattern in Nature
all unconscious - to us it
becomes creative - we can do it -
(or it)? realize it - create -
(questioned by the cubists)

idea → form = ultimate expression
Eastern conceptual + symbolic art = additive
the motive force is the organic idea
not the anatomical organism - although
they frequently coincide -

—

However the purely formal attributes still
influence the form - that is if the form
is art - and these attributes modify the
idea - which itself may change even
though the form persists - or vice versa -

So, in a way, style may limit inventiveness -
or it can reach an ultimate point of
expression + then go dead - as there
is constant movement in form as
there is in thought - the style must
recreate itself. ~~Do the~~

* |

On the other hand mere expression
without style is not art - which
must be a fixed form of
some sort - as a consummation in form
not a fragment - the fixed
form may indicate movement
but it must be self-contained -
Sometimes time is required to
reach a high style, although a
perfect work may be born
spontaneously - the value of
formal elements is

undying; & this gives a sort of eternity and immortality to a work of art & as for the idea it enhances the formal elements & must be at least genuine & honestly felt if not elevated - i.e. certain primitive works. But idea is the more volatile & unstable element in art, & as it introduces new dimensions it is of the utmost importance in the spirituality of a work - since its precise values cannot be weighed like formal elements. Formal elements that are valid have at least the meaning of structure. A perfect balance of the best formal values & the best intuition is the best art.

It seems art always partakes somewhat of the illustrative - i.e. the imitative - & yet formal values alone are not enough for a total work of the spirit - although a △ has an eternal significance in itself - although perhaps a closed realm when related to the whole of being. Here are some of the problems of art & life.

Symbolism -

Symbolism varies - even in the same form. Read-in meanings change with the time, social climate, or individuals. Naturally, certain more basic or extended and popular symbols persist - (the sun-wheel with all its developments)

The symbol, drawn in diagram - is fixed. It can be ugly and limited, though stronger than nature - but less whole and less fluid.

A symbol, then, no matter how revealing, whether thought out by the conscious mind or revealed & worked into form by the unconscious becomes an icon -idol- or ideal of the mind. It is a crystallization, not something that frees - especially when used to perpetuate a state of mind.

Now some symbols are ugly - this must be in proportion to the static quality - whereas some - seen by the creative artist seem to have a permanent beauty, but this beauty is more likely a result of the perfection + power of artistic (formal) form itself.

However the content must have some real intrinsic force which is revealatory.

~~All directors have~~ /
Perhaps Truth - glimpsed & felt by a pure & quiet mind in a creative state & endowed with appropriate form can approach highest beauty. & awaken responsive echoes in later centuries - But Truth is ever new - never repetetive.

Fundamentally there is danger in all icons & visages as they are a storing up & fixing of moments & experience. Truth is never repeatable, & it is only the form that really endures - except that love - for instance - being an Eternal principle may endow an image with Enduring beauty.

Now in this connection it is interesting to consider mathematical invention.

All inventions have their use until superseded, & some continue to play a permanent, if subordinate, rôle.

In mathematical inventions it seems the conscious mind "chooses" from an infinite pool of combinations in the unconscious those which are the most "beautiful". Does this mean also right? true & perfect. This brings out another role of the unconscious. Are the combinations stored & made there. Do they spring from a series of possibilities latent in the incredibly complex inter connections of the mind itself - & is the unconscious simply cleared enough, to be in touch with something beyond the mind & this something comes in when the unconscious is quiet & there the non-expecting & seeking & the quiet waiting consciousness. Then only - the conscious mind operates after this oneness of the mind with

the creative sources beyond it —
It (the conscious) does
not recognize but selects.
Both the foregoing operations may
be necessary "to create" — This
mystery is certainly not clear.
But one thing is certain — the
mind alone — Even the
unconscious (of the individual)
cannot create unless it is
in touch & one with the
something beyond the mind.
But it is the personal &
ego-fragment mind that
cuts itself off from the
whole mind — of which it
is or should be a part.
And when this is realized
the gulf is bridged &
then perhaps all is
one mind — the part &
the whole & so there are
no barriers & divisions
to creation but only its
various organic &
necessary functional
processes (these latter)
being set up physically in
the nerve centers that
"respond" to the whole —
still mystery!

Symbolism is essentially a projection of the mind. Now, although we share organic animal characteristics & certain brain ("old brain") structures with the animals, and have them thus in us; and although some animals seem to have certain traits or appearances ~~which~~ so obvious as to be easily associated with moral or ethical / or judgment values of our own; — it is we with our total present minds (which are really our total present bodies - since the seat of the mind is the whole body - all the (neuro-muscular systems etc.) who ascribe special characteristics & symbolic functions to the animals; and identify those functions with our self-activity - (crab - gull scavenging etc.) This gives rise to a set of fixed symbols and to myths and story structures etc.

Now Symbols may change, either both external and aesthetic form - or their ideational content may change (without change of form) These metamorphoses are

very interesting in art and Religion.
It is true, therefore, that the danger
of becoming attached to or
over interested in symbols is
that they are in a real sense
self projected - no matter how
seemingly profound - (they can
be profound - according to
the state of the maker.) And
since the self is conditioned by
memory from the beginning
as it goes on its way the
perpetuation of symbols
may mean the inability of
the self to free itself from
all mind action + identification
to apprehend the totally new -
thus instituting a real advance.

Symbols appear frequently
in dreams. They can be
properly interpreted and understood.
They can be noticed with
interest. They form a large
part of artistic content of
images in mankind's history.
They are often spontaneous
and unconscious - but they
must eventually be
transcended for the new to be.
One must go beyond the symbol, + free oneself

from all identification with it. When the mind is quiet, + Truth which is simple can come into being - The truth has no image - Partial reflections of it are images.

Symbolism steps in to pervert the simplicity of reality into a fixed state - or a state desiring continuance or more or some sort of permanence. Here it creates the image or icon - which at its best is the desire to express or communicate a felt experience already in the past. According to the universality of this experience it may have more or less "permanent" significance. Its fusion with an adequate aesthetic form forms the most valid type of "work of art". It makes something concrete. This making of a concrete material thing is quite different from the movement of life itself, but it has its place, just as nature has its place with all her forms - The image or icon, however, tends to take root in the mind - + connects with early image roots" before the light." The

must be quite aware of this & on guard. The teacher frees one from symbols. Even if the symbol unlocks universal experience one must recreate & create anew his experience for oneself. It can never be repeated or borrowed & stored up as an experience. Hence the futility of copying former styles - only certain stylistic principles may legitimately be used to express the new experience - & new styles created. However plastic means have certain common factors since the beginning - these have their origin in the natural history of form - are related to the universal organism - & rather the organic universe -

Symbols lose their meaning, & live only in artistic forms. & conversely, forms become symbols that convey a meaning different from the original one (belonging to the original form)

The question of former animal existences in the human - & their reflections and potentialities from the cell onward - not pantheism & identification with animals.

Back & forth - Northwest Indiana - the mind & the physical? & BOTH coexisting from the start -

Aug. 57.

Preconceived patterns loosen below the threshold of consciousness and permit a freer play among the elements (of attractions + repulsions) of the problem situation.

(This will solve nothing?) indicate?

Unconscious reasoning, however, could not fulfill this liberating function unless the conscious mind had laboriously set the stage before? See Szent-Gyorgyi — or does it come through + then get worked on?
But it cannot come through until the upper or conscious layers are clear.

(Jung) "Experience has taught me that some familiarity with the psychology of dreams will often lead people to an exaggerated trust in the unconscious, which usurps the conscious power of decision - the unconscious functions satisfactorily only when consciousness fulfills its task to the limit of its capacity."
— It is true that liberation begins with the top layers - Then the lower layers project themselves into the cleared space and are clarified - (This is why Surrealism is a false hope for solution - it only exposes it does not resolve + transcend.) But all this perhaps is still within the realm of the mind — + conscious effort + unconscious revelation must all cease for the real to be. A different kind of silent integrated awareness in which the mind becomes still + without movement permits the creative to function. The problem is the mind itself above + below - Nothing true resides in the mind. It is all conditioned by memory - The true is the new, the unknown - Effort of conscious level cannot of itself

the Truth - or "God" - least of all - can be localized or stopped - or "permanently" arrived at -

---

July '57. What is unattainable by imagination is spiritual truth.

Imagination, however, working in a creative state of oneness with the truth can create new forms?

* X - No - it is the creative state itself (working in, through, & with the mind - which is now quiet - alert but passive - having come to an end in its aggressive activity) that produces the new forms. The "self-transformation" that is not repetitive. It is necessary for there to be a mind - but it must be in a silent listening ("negative") state. This negative state is the highest thinking - & can receive or think - or "imagine" the truth i.e. new forms - the new. Imagination as we usually conceive it is an activity of the mind - It is mere fantasy & may produce

what appears to be the new, but
this seeming new - is
merely another in complete
conditioned form. Consider
this whole problem carefully -
where the "interaction" occurs
or is the primary duality
resolved in the total
State - which will then
equal creation per-se -
or right thought per se.

BUDDHISM + (HISTORY OF BUDDHISM IN CEYLON) UPHAM - 1829
BUDDHISM AND BRAMINISM IN INDIA.

July '57

In earliest Eastern thought -
+ among the votaries of Hinduism -
it was believed that there was one God,
so emphatically abstracted in his own
essence that he is "the Unknown",
+ is consequently neither the object
of worship, of hope, nor of love
nor of fear." (How can god
serve God? Jeffers) How can
he be me love be me. If me is
he me - me does not love
it, one is it. If one is a
part only - one may love the
whole - or another part, but
in that state of love one is
not the whole. The state of
the Unknown is Unknown to
us. When it is known we

3000 B.C.? ARYAN INVASION
THEISM AND PANTHEISM -
Fair skins - Theology + abstract symbolic art Philosophy THEISM
DRAVIDIANS DARK SKINS
NATURE WORSHIP + NATURAL FAITH
POWER = PANTHEISM
GODS - KARMA - NATURALISM IN ART.
EXPLICIT FORMS -
(UNITY 2 = INDO-ARYAN)

shall know what it is. To be God is not to love God - yet God is love.

"That he is even destitute of intelligence" may be some reference to the transcendence of the workings of the intellect - which have to cease before the Real can be - though memory etc. has a practical function - "and remains in a state of profound repose" I remember when I saw the carriage of a great "beast" or "being" asleep & breathing - behind the beauty of the moonlit ocean - as I came home from the lurid town. However imperfect & indirect was my inner vision - it was of something sleeping - & in perfect repose - just breathing -

God cannot be grasped through the Mind

"Sufficient unto it (Christ) self"
Jeffers -

"That at times he assumes what is called his energy, and

creates worlds. That this being is individuated, & takes possession of every form in matter - & there are greater & lesser pastahcas" - larger scale & size - relevant to statues - in Egypt also -

The prevalence of the smile in the Sphynx & other statues of the near East as well as among the Buddhas.

The tenets of historical Buddhism which go back far behind the Buddha Sautama into the most ancient patriarchal history of the human races of the eastern world. Three main Buddhas preceded Sautama. That this Buddhism may have antedated Brahmanicism - not followed it as a mere

reform - The terrible enmity between Brahminism and Buddhism which drove Buddhism from India, and lasts until the present day - probably was the result of a move on the part of the Buddhists for a reforming principle & a love of power & truth - to elevate their doctrines above the Hindu Gods. Also there was the real historical advent of the Buddha Gautama - who was much more than a reformer ~~of~~ of & within Brahminism. He was an original ethical & spiritual voice - a man embodying the "unknown" - a move toward freedom - a divine teacher, & as such a threat to the entrenched Brahminical structure.

nature of Truth & God

See Krishnamurti in his relation to his time - to Theosophy & to all organized religions.

The absence of a "creator" in Buddhism - & the absence of insistence & preoccupation with the immortality of the soul - may be a higher conception than the western one of the 2 opposite~~s~~ ideas -

---

See K. on the existence of unique individual energies from the start & their aggressive development.

But in early Buddhism as distinct from the teachings of Sankara - there was Kamata & Fate.
= Greek Fate -
as opposed to Christian freedom of Spirit -
& Buddhas often

The idea of personal ~~immortality~~ is like the old concept of Conservation of matter - (cons. of energy now) & in its grossest form is the Catholic

idea of the ascent of the Virgin Mary to Heaven with all her garments on.

misunderstood voluntary move alone to extinction (of the individual self) in the Nirwana. This was not a negative act of annihilation. It carries the deepest spiritual connotations. In art too, I feel the Eastern approach is superior - but science must come to the support of the new Reality.

The Buddha taught that moral action can completely arrest the progression of the universe toward periodical destruction - repetitive cycles etc. (Pre Buddhist faith) The "unknown" comes to free man - The ascent to divinity is only to be acquired from the state of man - It also comes down - or in - or in.

Pythagoras could know his former state - relates to early pre Gautama Buddhism - primitive doctrine - or an even cheaper plane in modern psychology - the womb etc.

The Buddhist gods were souls of the pitris (demons) who inhabited the air & bestowed riches & wisdom etc.

The doctrine of metempsychosis -

Pythagoras - copyist of Buddha - & the transmigration of souls or spirits.
Void as foundation of all forms & antenis to them - compare modern western aesthetic ideas.
Celtic - Scythian - Egyptian & Grecian (Zeno & Pythagoras) disciples of the school

of Pythagoras (who copied minutely the actions of the Buddha). Zeno & the Stoics inferior to Buddha.

Knowledge is but reminiscence & the recovery of ideas.

India - Egypt & Phoenician colonies.

The Buddhist doctrine spread & dispersed all over the region of Central Asia & the Eastern Archipelago.

Buddha & America -
i.e. Mexico

picture writing.

Wijya Baha recovered Ceylon's independence. Parakrama - Baha regained the tooth of Buddha - (Polonnaruwa).

The Indo Chinese States admit receiving their art & religion from Ceylon.

The sacred white elephant.

Nirwana conceived as unchangeable (Good)
(see it in permanence.)

The Heavens as active agent. The bestower of a high state as well as its habitation Nirwana

The existence + vitality of Nirwana has been lost sight of in the idea of non existence - peace - no change etc. Vitality + choice are implied in all the gifts flowing from the Buddha - + the doctrine of Buddhism abhors a vacuum.

Nirwana is not non-existence nor annihilation.

only the world of man produces Buddhas.

Buddha converts the snakes + demons.

Chakrawarty.

no authoritative divine intervence in the Buddhist religion

Naga - motionless - Sanskrit - mountain

" snake - cobra

wild elephant.

The Naga tribe of Assam anciently were adorers of the snake & the tiger. Buddhism was introduced.

The doctrine of the Gandara Buddha was a reforming system - acc. to Lepham (Ceylon).

rather than a completely new revelation?

The Nirwana of the Buddha + the Asura Loka or Eternal Zian seem anterior to Gandara.

---

also the serpent + demon gods.

Does this affect the greatness + newness of what the Buddha had to say? That he could not entirely root out the past, nor keep its tendrils from entwining the New Truth does not seem to me to obscure the fact that there is really no advance - spiritually speaking except a slow evolutionary adaptation + technical + social developments - but nothing radically transforming in the spiritual sphere except the "sudden" appearance + advent of a transcendent new mind - this new

Oct. 57.

mind transforms mankind for centuries & does not appear often.

It is the mind which has really achieved - a realization of Truth -

Then a new Truth appears - these cataclysms seem to be of a different nature from the constant workings of the creative process through geniuses & gifted artists - inventors, scientists & philosophers. Through all of these, plus chance discoveries & the effects of purely technical discoveries plus the slow channels of evolution all have their effect on the development of mankind.

But it seems that the

masses + societies would go
along with superstitions
for ages if it were not for
the advent of the "Superman".

Thus the Snake kings + the
Hill gods + Buddha -

the Roman gods + Christ.

Politico-social changes
Biological changes
technical + industrial changes -
Aesthetic changes even -
all these are less in scope.

They produce change - but not
always a deep radical
spiritual transformation of
the whole structure.

Did Christianity sink back as
much as Buddhism -

The conditions + antecedents differ.

Dante & the Buddhist hells.

Scandinavian doctrine kindred to the spirit of Buddhism -

Hamlet - the Ghost -
the use of fire as an all purifying agent -

Hell = the concealed place of the dead.
The hells are purgatorial, not eternal -
Gods can be condemned to them through sin,
& demons can rise & be born again.

But only from the earth, through listening to a Buddha - can ascent to Nirwana be made possible.

Nirwana as absolute death & annihilation is an Eastern heresy.

The Witch of Endor and the Buddhist abode of the dead.

Solar & planetary worship in all nations.

Baal - Baalim - Moses etc. the Hebrews Phoenicians - David (and a Shield) -

The True God as a Sun & the Sun behind the Sun.

Dec. 1958

In nature the decorative quality is inseparable from structure. It is never merely "applied" but sometimes depends entirely on structure - or at least affords structural optical variety - or a fitting garment. It is thus capable of infinite & meaningful variations.

Nature is the East & West.

The History and Doctrine of Budhism
(with Notices of Kappooism, and Bali)
of Ancient Ceylon

DEMON WORSHIP PLANETARY INCANTATION

by Edward Upham 1829. (owned by Maud Oakes)

" Budhism has a vein of doctrine which breathes of ambrosial odours and ambrosial flowers: when when both its services and altar stood side by side with those of the Hindu Gods, and the worshippers of Brahma were delighted to honor the bright star of the Budha in the planet Mercury. The records of history are for the present wanting, to enable us clearly to trace out this period, or the important moment and cause of that deadly struggle which took place between two great sects, and which, for centuries, we may infer, was continued amid the fiercest opposition. Still, however, the Kammuva, and the various portions of doctrine scattered throughout these extracts, show that Buddhism founded itself in Ceylon among a population whom it reclaimed from the Ophite, or Serpent worship, and the worship of demons; that Gaudma, as a reformer, came from India, and that his sect, reacted on India, by disseminating doctrine impugning the authority of the Vedas, the Braminical scriptures; by exalting the Bana of the Budha above them; by overthrowing the claims of Caste, and all the exclusive prerogatives upon which the sacerdotal class of India so pride themselves; and especially by forming a potent and influential priesthood, free and open to every class of the community. By these decisive steps the Budhists so menaced their power and existence, as to excite the religious hatred of the zealous Braminists to unceasing and unsparing hostility. The Budha of the days of their union and primary concord could not be plucked from his bright planet, but enough of Avatarism lurked in the system to melt him down into a form of Vishnu, and enough of the esoteric doctrine of the re-absorption of the Soul, to give a coloring to the charge of atheism and heterodoxy alleged against modern Budhism; a charge which, as it originates with the Bramins, the bitterest enemies of the Buddhists, so it should be admitted only upon other and unquestionable evidence, deduced from the tenets themselves.

Without assuming any pretension to an intimate or thorough knowledge of Buddhism, or arrogating aught beyond an anxious and long protracted study of the complex, and even chaotic elements of that system, the conviction has powerfully struck my mind, and become an essential point to state, that in Buddhism there is mixed up a germ of intellectual motion, " a seed not swallowed up and lost in the wide womb of uncreated night, "which speaks of moral responsibility, and responds to the realities of eternity; and gladly does the mind which has thus feebly and imperfectly performed its task of endeavoring to unfold the Budhist philosophy, turn from its feeble rays to the bright eflux of all knowledge, thus beautifully apostrophized by Bulstrode, and ardent admirer of Pythagoras, the most illustrious copyist of the Budha:

"Sempiterna Lux! nec honores nec divitias peto: me modo divinae lucis radio illumines, et sapentia rerumque naturalium cognitione instruas ut hisce a me probe perspectis, majestatem tuam, earum meique creatricem intensiore amore et ardore animi prosequar et adorem; ut cum mei transireint Dies(caelesti regno tuo illatus) , comparatior sim ad divina contemplanda, sapientiamque tuam amore seraphico amplexandam!"

within the space
created by the movements
of the body - gliding
curves & clear-cut planes
are intertwined in space.
~~[illegible]~~

Indian art
fundamentally
naturalistic —

to abstract
conception

+ follows the movement of the dancer
in their perpetual functions:
i.e. the dialectic —
is an expression
of the unconscious
process of
nature
by conscious
human vision
& social
content
signs - passing
myth.

2 modes -

1 records inner unconscious movement of life within the plastic walls of the body (keeping it tense)

= an inner movement unfolding from the core = modelled mass

2 records outer movement of the body by an act of will within the space encircled by that movement = lines & planes in curved space - self contained in the intersection of the planes

Oct. 57

K. + Nietzsche? study in early youth - but irrelevant to later revealations

Nietzsches' speech of Silenus
"What is best of all is beyond your reach forever: not to be born, not to be, to be nothing."

Sophocles "Not to be born is best for man"

Buddha dynamic - active

not being - Nirwana.

Jeffers Tamar (Biblical source).

"O God, I wish I too had been born too soon + died with the eyes unopened."
(notice characteristic rhythm of Jeffers)

(cont)

The mistakes of Sade - +
the "freedom of purity"

"We must keep sin pure or it will poison us, the germ of goodness in a sin is poison" - see Jeffers.

This mistake is a mistake arising from the imperfect knowledge of freedom. It is Jeffers limitation to have suffered sin.

Stage 1.
morality - good + evil

struggle and the opposites

stage 2. beyond sin.
knowledge of the absurdity + falseness of sin struggle + all the false frustrations + lack of freedom.

stage 3. perfect freedom -
but here Truth takes the place of the opposites.

Truth cannot be stored up.

but its free action from moment to moment depends for its validity on the constant strenuous awareness of the ways of the mind. has nothing to do with power or self-expression or self-expansion. & here "sin" has no place although thought is not regimented or compelled by the inner & outer. this is the real bliss of Truth and Freedom.

Jeffers underlines the forces of evil, while denying the opposites of good & evil. this arises from lack of comprehension of the mind & its nature. though he speaks suspiciously & disparagingly of it - & perhaps sensing the source of evil (K. "An inattentive mind") he turns from it to "Things & Things & no more thoughts"

For K. good & evil do not exist - only the inattentive mind

1 Thing.

When mind is understood there is truth - peace & bliss "liberation & freedom happiness" - the End of the self & all its aggressive forces.

Jeffers is correct when he shows that private violence & public warfare are mutually influential

Ceylon

Wisnu, the chief God of the Hills, and a god of healing, resides on Adams' Peak in the region of Jugandere.

One that gods of healing -
The
4 gods of the Hills
given healing power by Buddha -

(Compromise + attempt at Supremacy)

Socrates + the cock - *

Buddha identified with the Sun -

important connexion between
Asiatic + American calendars.

Buddha (on earth) overcomes the chief gods of six fold material Heaven.

This is the highest - then - there is nothing higher than the realization of man. (J.K.)
i.e. it is not realized until it is realized by man. (even tho' a real + potential existence.).

A splendid cave at Ellora is called the workshop of Wisma-Karma-Dewa - an architect assistant to Sekkraia in the Deva Loka ancient Gods etc. (builder of rock temples.)

All ancient beliefs + thought connexions + migrations persist only the "original" Buddhism break out and are then drawn in by the people + overwhelmed - + come out of this mesh.

Buddhism found refuge from the Brahmins in the frozen girdle of the Northern Himalaya -

Egypt + Siam
" " Ceylon
Correspondences -

The Dragon - a strictly mental
Character of Romance + fiction.

The abyss + the Serpents =
the unconscious - ? Delphi etc.

The Patriarch Gods (Hill (+) Gods
of Ceylon - ancient Kapoosism)
mixed with Buddhism).

Lion - horse - cow + elephant -
4 rivers -
Yang Tse - Kyang.
Oxus - to Caspian Sea.
(or Jihon)
Irtish of Siberia
Ganges (Ganga)

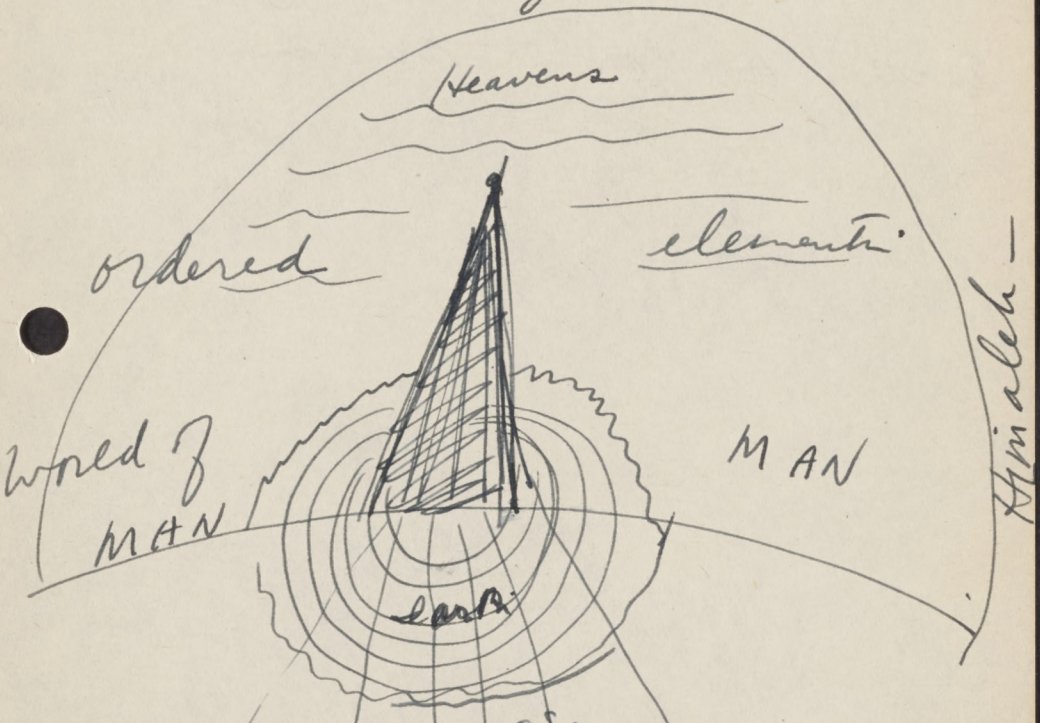
Mekong ? - Mei nam - Laos
Irrawady. Siam
↓ Birmans

*modern era of Gandma revives
an ancient faith crushed out.

Meru - Maha - Meru -
= mountain of vision

The Sackwalle + the prototype of Olympus etc.

Gods of this region who can transmigrate at will - Genii - fairies - enchanters + giants of eastern fiction - brilliant + imaginative.



World mt - concept at root of all "paganism" of East -

circular temples - stone enclosures etc -

East | Abyss | England.

North Europe
R.C. (Ireland)

* Buddha is superior to all the Gods

"The ascent to divinity is only to be
acquired from the State of man."
Vital principle of Buddhism -
The high & remarkable privilege of man.
Earth is the Ford to Nirwana.

comparative
mythology

Meimo or Maha-Meru =

mountain of Vision

(situate among the Himaleh)

surrounded by seas and circles

of rocks is basic universal

scheme (Buddhist) of the

material universe —

and the origin of the circular

temples + abodes of the Gods

+ mystic circles. all over

the East and in North Europe,

Ireland + England. Stonehenge etc.

∴ did metaphysical idea inspire

geometry + eastern predilection

for the O or circular lines —

& what is this connexion?

see rectilinear schemes of the west.

Rembrandt copying a persian rider.

What is in the mind of man?

Persian Doctrine:

"When the sphere began to revolve by the light of Mezdam (Ormuzd), four elements & three children were produced, & these 3 children are dependent on the 4 mothers, they on the sphere, that on the soul, that on intelligence, that on Mezdam."

Intelligence (the mind) is not the whole how does it contain the truth - unless it receives Mezdam -

---

modern psychologists do not go deep enough. See Schweitzer - the mind cannot "grasp" reality, but through love it may be known.

"Whatever is on earth is the resemblence & shadow of something that is in the sphere, while that resplendent thing remaineth in good condition it is well also with the shadow. When that resplendent object removeth far from its shadow, life removeth to a distance."

Persia - the Desatir

(Mithratic?).

The foot print of Mohammed on the stone at (Hellie ?) -
This tradition borrowed by Arabia + Islam from early oriental Buddhism + the stone of Sekkersaia etc. The foot prints of Buddha.

Padma.

The doctrine of Good + Evil = primary universal doctrine of the East.

See K on good + Evil + Jeffers -

4 seasons - 4 cardinal points. 2 meridians - dawn + sunset. The 4 daily passages of the sun.

The (Solar) Zodiac was originally divided into 4 -

---

original derivation of signs of the Solar zodiac probably belongs to the Chaldeans → arab → Greek + East asia -

---

Solar + Lunar times (years)

The days of the ancient Mexican (Inca) week owe their origin to the number of the planets.

Wisme, the chief God of the Hills -

The abyss + the serpents = the unconscious ?

Buddhism -
+ the
Celtic
Scythian
Egyptian
Greek - (Pythagoras)
India
Egypt
Phoenecian
Central Asia + the Eastern Archipelago

The Indo - Chinese States admit receiving their art + religion from Ceylon -

Sanchi Trisula

Jan. '58

It is very interesting to consider comparative religion & the so called "evolution" of religious belief.

It is also interesting to consider those few souls who seem to have penetrated religion & the "the Truth" directly - their relation to their time - to past & future Time - their inheritance & limitations & their overstepping all in immediate creative newness - that is freshly penetrating the Truth. How complete is this state - one thing is sure the moment of ecstasy & understanding is timeless for the real is timeless. But there is the stubborn way of Time in the Continuity of the mind -

What is a reformer - ?
Gandma is called me.

Yet he saw the new ?

What is a creator - how conditioned is he?

Can he prevail or only modify the world? These great effects run into the powerful racial unconscious - the persistence of memory (Dali!),

and the Thousand and one adjustments + evolutions.

A mutation is new - but totally new?

Truth moves, life moves. is new from moment to moment. But there is the carrying on of the old - the germ cell, the physical imprint or grooves of memory in the brain etc. etc.

See now that Buddha could not eradicate serpent worship of the Naga Kings in Ceylon. So he had to be content with "converting" the snakes - who were still deities to the people - a hierarchy from deepest roots.

See Christianity - + its relation to Paganism - as well as its relation to Christ himself.

It seems that the Cup + Spear were ancient fertility symbols from time of

To bring about the new one must "enquire"

The great worship of vegetation spirits. The symbols of the (see Jessie Weston) Holy Grail + the incidents of the Quest correspond perfectly with hymns of the Rig Veda, the eating of the god ensures eternal life. The search for permanence overshadows the search for good. This has existed since earliest times. Krishnaji shows this search for permanency & security for what it is. He has a new conception. He rises above the old.

The Naassenes equated pagan anticipations with Christian facts.

Ancient folk-lore exists in today's religions. The "folk-lore" was often deep- a sophisticated product of the mysteries - remnants rather than genius. Civilizations rise + fall.
Repetition + the new? Truth the same yet new.
Can the new ever free itself from the old outside the individual - will the mass ever be evolving in Time - bound to the old?

Zen Buddhism

Chinese adaptation of Mahayana doctrine mixed with Taoism.

timeless and eternal instant
(instantaneous)

a state of oneness (total awareness is different?)

with the immediate instant at which experience occurs.

Reality exists only at the timeless instant of its perception.

Everything else being memory or imagination

Why does the artist create at all - aside from utility - there is expression - what / is we being.

are there "formal" elements that have no expression in the psychological sense - but which appeal to us "aesthetically" + have a life / their own ? If there are - why do these elements so appeal. They must have some "significance" - perhaps mathematical / geometric - recalling the building elements // of the universe - their decorative quality then takes on / validity.

Does the artist revere perfect form / technical beauty as a form / mastery + power - / because Truth is beautiful + well-made - are the multiplications / forms they are

artist a desire for power
& activity of the self—

or is it a divine
"creativity" ?

Is the natural the true ?
Not always

Is the exact the real ?
not always.

Why do we oppose "formal" & "expressive" elements in art?

Can they be recognized without being opposed?

Expression in itself is, of course, not art.

mere formal elements are also only aesthetically satisfying - & the aesthetic sense is not the whole of the sensibility of man - it is one attribute which he may share in a slight degree with other creatures, but the moral sense is unique to man as a species - c.f. see Darwin.

aug. 23. 1956 "There is nothing but virtue & love, & indeed love itself is only a part of virtue." Pope

Nothing lives except in the mind -
(Go on with the problem of symbols)
The mind must purge itself to receive the truth - which indeed is beyond the mind -

Thus "nature" - for the artist - must be understood in the mind.

Do not let a problem take root in the mind - the problem is a result of confusion - it can be dissolved by staying with it completely without movement - not through struggle with or against the problem -

The problem is the problem - it is its own answer -

There is no center - nothing fixed - Everything lies in the dynamic relationship of things - But this relationship is not eccentric - organic unity exists in the whole but is of infinite pliability -

It is perhaps that great speed + perfect stillness are attributes of one thing - lending the necessary dynamic character to reality - Great speed can be of such a nature that one is unaware of it as stillness -

Einstein of course has frames preference for motion - but that is different -

Perhaps there is no goal in the sense of a fixed aim or spot - only constant dynamic renewal - which is the eternal + through understanding sheds the vicious effort which still plagues Jeffers - Effort is due to resistance -

Resistance from without has its good uses - but a spiritual state within neither uses nor needs resistance to flower + flourish - Obviously this is diff from "Nature" - so called -

April. 56

Tolerance is intellectual nonsense -

But can man be the whole ever ?
yes - rarely ?

There is Truth - but it does not exist (for you) until you are aware of it - i.e. discover it for yourself - If does not exist at all, then, except in man cognizant - at which time his mind is one with God - & there is realization. If Truth is ever renewing - man-to-man in his apprehension of it may change - We are tending toward freedom - Our unique energy (without beginning?) - not the same as all other energies - is tending toward freedom - What is the relation of several unique processes to the whole - Can we understand the whole Is there a whole at any particular time - i.e. an all-pervading source - Is everything guided - Can there some experiments - I think things are developed for their own sake without thought of success reward in the

creative adventure of Nature -

The spirit can accomplish instantly what science + evolution may bring about in a million years - Perhaps - Evolution can never bring about completeness - although it tends that way - that remains to be seen. In the meantime we does not have to wait - Truth is NOW - not in the time process - It is timeless - we can be with it at any time - + this does not come about through improvement -

Sept. 57.

In nature there is law + structure - mathematical etc.

In man's mind there is the intuitive idea of such a law - which he applies or creates with - i.e. he "realizes" it or reality - This may be intuitively arrived at - + only shows the idea is inherent in man as the structure in nature - or also he observes + deducts - But until the idea is clear to him he cannot "see" reality - i.e. reality does not exist.

Symmetry is an "idea" then - by which man "creates" order - + also comprehends it - He also "observes" symmetry in nature.

Do the thing - whatever it is - right for its own sake because of its inherent Constructive "satisfaction" follows - not for self-enjoyment which = all forms of perversion.

It is too one sided to say that nothing exists except in the mind

---

But in art the idea of "forms" exists in the mind before the "object" is seen - However Mathematics is not reality - it is one of the human metaphors for it + so is Art.

Nothing exists - sea nor rock nor sky - save in the mind ('s perception). But there is something to be perceived? This last preoccupation of the mind

takes away from the ultimate understanding of Reality. Until the mind knows itself - it can know nothing else - It can only know its own process. Then perhaps when that unique process of ignorance is brought to an end - something else may come into being - that something else is the reality + the mind - happily is quiet to be with it - + rather to let it be -

---

Neither faith nor science (facts) are enough. Faith is ~~also~~ movement away from what is, science is a facts that tends toward conditioning if it accepted as the whole. It is a useful aspect -

A. a general but vague principle

↓

B. specific case ∩ cases

↓ generality - universal + exact.

∴

reality does ∩ does not exist until it is realized in man's mind.

God also.

science + art = this truth

* the abalone under the water is revealed at low tide.

In creative art + life - my creative art + life - much is lost - never comes to fruition - but somehow large things emerge - are completed - by some miracle they strike high + complete themselves - then one has the impetus to go on - those emergences represent the capacity to break down the walls of the self - to keep on working - to persist with the help of understanding in the face of difficulties.

Can art ever do more than broaden + articulate the known - Perhaps it can - if the state of the artist is open to the unknown - And when the unknown comes into being - perhaps only then art will cease -

Not all (self) expression is art).
Tho art may be self-expression.

Great lives and great art are made by accepting great challenges - that is - by being open to the Unknown - Life as well as Death is the Unknown - & the unconscious must reveal itself to the Real to be-

May 2. 1956

In the deepest sense all art is an activity of the self. Therefore - I except - for the necessity of maintaining the highest standards + understanding of the intrinsic formal + aesthetic values - + thus conferring on this particular human activity a continuing excellence + importance in human life + development - apart from this there is no more work in the effort of a child or a mediocre artist than in a Rembrandt. Here it is a question of degree - provided the motives are sincere in all. Masefield's 'Dauber' dealt with this idea. It is all too often true, however, that the motives of a mediocre artist are not pure - + that the motives of a good artist become adulterated - Teaching, then, has a double

aspect - formal + spiritual.
These elements must be understood
in their proper relationships.
It would lend encouragement to
dynamic teaching - search for
the new - lack of prejudice
+ an annihilation of the
competitive spirit which up
until now has dominated
most of the fields of learning
including art - being deemed
a necessary "incentive" to
excellent work. I do not
think this is necessarily
a true or even beneficial
premise. It may even
inhibit creativeness.

1956.

The Parent- Family - problem -
is truly "an invention of the
mind." although the family
as a form of relationships of
individuals has developed
from simple mindless
budding of matter to its
present complex stage -
much that is not desirable
has occurred - in that
it has become a survival
+ possessive device -
a refuge of attachment -
+ as such anti - spiritual.
The family relationship is
a psychological development
in the search for permanence
+ security. This must be
clearly seen for the new
State to be. This new
State is not promiscuity
but understanding of
relationship + hence love -

Thus 'mind' + 'matter' develop
simultaneously - but for
matter to be / healthy -
the informing spirit of
mind must be healthy.
Mind / itself (as memory)
cannot renew itself -

It must be removed, by coming to an end.

"original" (inherited) sin (self-ways) must be seen & solved in the individual first

regardless of the sources of it. To blame & resent is a waste of energy & spirit. When one has enlightened oneself - one can then turn back & carry Anchises from Burning Troy - To do this one must have his own strength - otherwise he will fall upon the way.

Thus we are responsible individually for all the others - that is to & for the Self of all.

Origins - relation of the mental to the physical -
one or several - or several from one -
no beginning to unique energies -
physical + psychological -
contaminations?

accumulation of memory + experience -
development of the self.
in ignorance -

the process can be brought to an
End -

---

destiny proceeds from within.
There is, however, an element of
chance or blunder in the universe -
which only has meaning according to
the forces which compose it or act
upon it. It can be a tool of
development - this mobile factor
is productive of new combinations
as it undergoes the impact of
developed forces - which fructify
or negate the arising possibility.
It is not known whether these
possibilities are infinite or

limited - But they are adventures for the sake of their own development - not a predetermined result - Truth + death are both the unknown -

Listen to others first - Never take a situation for granted - wait + then enquire -

Work together with others to discover - Imposition is not the way to discover.

Experiment to find the new. Interest + love lead to the new.

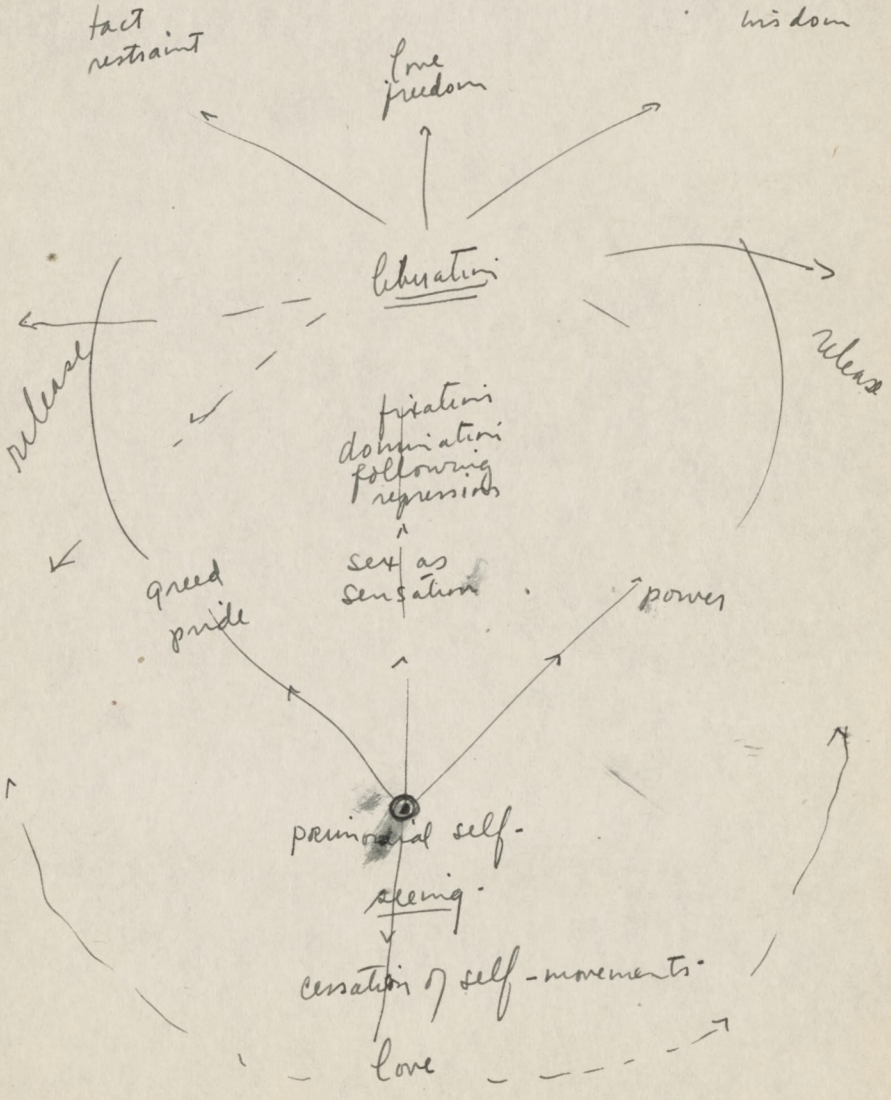
Relationship is life: to understand it is to find the Real -

Continue to break down the walls of the self - Do not force it but work diligently -

When the mind is whole it does not act aggressively - nor project its desires - It can then receive Reality or God

Love is usually of a mixed motive and must be purified.

But where there is a grain of true love - all is possible!



The parent transmits the arrows of the self to the child. Thus violence & murder are perpetuated forever. The arrow must be withdrawn. The resistance to this must be seen for what it is. The last refuge of the self in its exploitations. The arrow is capable of expansion & retraction - but it is still the arrow. It must be altogether removed. Knowledge of self puts an end to evil.

First comes individual understanding. Then the past can be dealt with. relationship with another will henceforth change - & the others will have to face the change. First the change must come about in oneself.

all relationship that is not parasitic requires energy.

On communication to others -

The first requisite is to discover for oneself.

Then communication comes naturally - provided one does not try to impose -

.. It must be realized that some changes cannot be effected in others + that ancient beliefs & mind-habits soon return & pervert the world's understanding of the new truth - In this sense there is a kind of futility in "saving" others - However this does not mean that one falls back on a selfish & personal salvation - The truth takes care of itself - it is perfect & self-sufficient - We can live it in our lives - & show & help as much as we can - but do not impose - learn how to be still & content - There are some who will hear & come closer to happiness -

See Buddha Christ

The tendency to make the "divine" mortal teacher a false divine god - & worship him as such is one of the most pernicious things in History. Truth is simple & comes simply in man - It is divine in its nature which is love. The great teachers were men - in that they showed the truth they were divine men - that is all - to worship outward is to avoid rediscovery & self discovery which is painful - & which the great teachers themselves accomplished —

The minute the human mind + spiritual energy relaxes in its awareness + constant recreation of Truth - as well as its creation + discovery of the new - nature (chaos) takes over.
The mind of man is seated in his ~~It also~~ whole body.

It is interesting to speculate on the value of stimulus + challenge as we know it in nature + life. Although the process of it must be understood - + hence the roots of desire in the self. Nevertheless it may be a means to development.

"One grows to what one loves".

It is a case of response - + to what. There are different responses. These responses are the outcome of conditioning - physical + psychological.

psychological changes are also physical - which is why they are painful in a double sense. The physical must

also be disturbed - since
there is no separation
or dualism in the organic
whole - Transformation
of the mind will transform
the body - But used as a
dogma as in Christian
Science it becomes a
means for achieving
health + so fails / or
is really dangerous -

Speculations on racial intermixture.
spiritually it is proper if there is one human race.
Scientifically & culturally it has interesting possibilities. It is useful culturally, esp. if there has been a closed incubation period existing for some time in each race - & then mixture of these characteristics - but not imitative & eclectic borrowing.
It also produces new race forms scientific -
However there seem to be some dangers in indefinite indiscriminate mixing & physical deterioration. But these dangers & deteriorations may be in part due to environmental conditions in which the mixture takes place.
The great civilizations of the world have owed their characteristics to mixing - added to indigenous characteristics. Thus variety in the arts has resulted.
It is possible that due to the annihilation of geographic barriers there may be world mixing over an extended period of time - or the races may tend to remain separate -
World total interbreeding in art

and life bring a new valid culture or not? as yet we cannot say. Adulteration in art & life has dangers. But cross fertilization can be fruitful. New understanding would bring a new culture in which the individual would be unique. This would bring variety & newness & greater truth & significance to art. Taking the place of the old natural conditionings.

1 Sex-primitive.
2 Sex development
3 self-containment, resolution.

The 2 sex system tends to disappear in the Spiritual type. Nature may return "consciously" to her primitive form. (Many some primitive forms were 2 sexed - big & large. They were 1 sexed) The sex relation loses its physical manifestations & connotations & result being a mental & spiritual fertilization & consequent vitality but no child. If breeding ceased there would be a physical End to the world. The child of the spirit is wholeness.

Carmel

The "Point" has spend of destiny in it. It is such a great place -

The center of life without a "point" is alone worthy to inherit the earth -

There is an inertia in the flesh that must be moved by spirit - or rather the inertia is in the mind which is + creates sensation - Energy, Zen, is a factor in Enlightenment -

Life is not uni-directional but multi-dimensional.

It is not to be accumulated It is from moment to moment.

Constant renewal does not preclude development - But Creation is an End in itself - no "motive" - but organic meaning of a different sort - (a tendency to develop

creation must have significance.

There is a purpose in it's own sake - but not "art for art's sake"

greater potentiality - complexity - meaning.

January 1, 1958.

If life remained or could remain anonymous essence there would be no difficulty. It is that it takes individual forms that creates the "problem". This problem is only resolved in ultimate understanding & consequent freedom from the limited individual form. All individual forms are limited. This seems to be the secret of variety. And also of uniqueness. For each one contributes something unlike anything else, & the great creative spirits in showing a new vision of life create it. Today died Edward Weston. To the world he brought a new vision, to myself 20 years of a great & rewarding friendship. In so many ways he opened my eyes, & to him I pay homage as his spirit passes into life.

When a great event
occurs + a spirit
is dissolved in death -
esp. if you have had
a creative + (usually)
dependent relationship
with that spirit - there
will be a full tide -
if fully experienced + not
evaded it will be self-
revealing - motive revealing.

What was pure will
remain + grow. The rest will
vanish in the new -

What of attitude or
principle - even incomplete -
that one wishes to retain
in art may be conserved.

The main thing is that
there be a generous core
of real love + great news.

Jan. 3. '58

The full tide = it fills the bay. Let it flood. There will be a second of quietness & of revelation before the ebb & flow begin again. Let time stand still.

---

dependence in relationship

mental & psychological source.

(2) father incest
(3) mother incest -

both remain implicit remains implicit -

through self knowledge freedom for a complete normal prolonged relationship = to marriage but unexpressed physically -- implicit

(4) Is there a step beyond this?
Wholeness in Truth -
at present still - painting -

It is the quality of one's love that is faulty, not the person whom one loves.

It is all me stuff –
with a force or forces developing
or imposing certain organizations
or patterns which act in a certain
way, + change + develop + produce
new possibilities in the material.

Jan. 5. 1958.

As an example of an object yielding "photographic" beauty as distinct from "painterly" beauty, take the shell Edward gave me from which he made so many fine closeups. This shell, large & curling would yield only line to the painter. It is weak in color, polished & though striated, rather smooth. It presents a certain very refined texture to the light. In the photograph this is translated into a close & subtle range of light greys. The shadow is refined. It is just the shell for E. W. I would choose the big knurled solid lime white one - rough with a smooth pink core - E. W's textures & qualities were precise - quintessential - his value range almost infinite but controlled in the masses of the design & each photograph had a special range. Then of course there were the meanings in & under the real. They were not sought after. They showed up - emerged - He was aware but not self-conscious about them - For me his work holds

countless lessons - positive form lessons - Large conception - the real as the abstract. the depth of nature. and negative lessons - what is for the photographer & not for the painter; the uses of light etc.

Curiously because of his use of light he sometimes creates linear forms - in a nude for instance. In one case the oil in the floor coated his sitters feet + other parts of the body + darkened contours. He produced a body as a bas relief. one of a round - one dissolved by light etc.

Through E. W. I met
Merle Armitage
+ Jean Charlot -

He got me my one man show at Lucien Labaud Gallery in S.F. + did countless other things to help. His generosity was boundless.

E.W. suffered his stroke - then on New years day when he was to go to the hospital - psychological agony for him - a just fate took his life.

I think the reason E.W.'s death was such a great shock to me was that in the 18 (TO 20?) years of our acquaintance he became in my consciousness a Father (protector). I realize a sense of dependence on my part. My Father ~~and E.W.~~ died in 1937, and I think that next year I met Edward at Carmel. Then his artistic Encouragement despite his occasional doubts meant a great deal to me. And his inspiration was very great as I grew to realize the magnitude of his concepts and achievements. The old argument "is photography an art?" came up. But I now know that in this medium he saw creatively. He used his medium + its limitations were part of the seeing. He was so much greater than many painters. Here I prefer the oriental point of view on "art" or creative work to ours. "See Coomaraswamy." He is not only a force in photography, but in modern art. I think his passion + drama and forceful simplicity made him the greatest of all photographers. Most power- Black + white, the range of

Beethoven - Brady's portraits mean me - but E.W. is the final development ? This great medium - It will be hard for anyone to match him. My tribute in the Monterey Herald says what I felt at his death.

Now he is gone. But there is happiness - creative happiness - welling up beneath the sorrow. Edward goes with me. His love and greatness will find a place in my work and living. ~~He said~~ The last time I saw him (on Christmas eve) before his death he said to me "You have the best intentions of anyone I ever knew!" I (now) intend to carry them out. In my gratitude and purity I shall prove the living truth of the creature. His work I revere. And when all is dissolved in the source - he will be a spark at home in the original immortal fire.

Entering E.W.'s bedroom the day after his death I felt the [illegible] presence of the freed spirit.

[30 yr ~~my Father~~ + E.W. died ? Parkinsons disease]

He goes alone - and free I go alone to the new. Secret are the ways of life.

The immortal lies in the now.

There is nothing alive not expressing but now.

All this lies embedded in the Eternal.

Man is extinguished like a leaf

But in his work & transmitted ideas, revelations & dynamic relationships he lives in others & their work & establishes eternal creative relationship with all things. He travels with the sap of things.

we must be free of the old for the new to be. But the old purified will enrich the new expression. Some of each discovery is unique. Use what you wish & make it yours. & make your own statements.

I hope to join Nature & the real - organic form - psychological meaning - with abstract conceptual approach - will I succeed?

Jan. 29. 1958.

Yesterday I went up the hill to see Craig, & take my Picasso up the trail in Edward's room - After talking with Craig I crossed the path to the cottage. found the key & went inside. The same sense of austerity - & greatness - almost a certain roughness combined with the highest finish & excellence. Like Rembrandt - but perhaps more limited - straight out - a simple masculine force - clear sighted as the hawk. E. W. I went for this forms - on the wall the prints - what force. I straightened me of them. limited indeed in - yes - but E-W. could only have seen this way. He was the photographer & that is enough. The inclusion of possessions were few & distinguished Fine books, wood sculpture of a friend, old mexican pieces - dishes pots & painted birds - An eskimo mask, & the piece of coral wood I gave him "with the dramatic trail" - This he had placed over the glass door. cont'd.

As an artist E. W. was greater than many painters, both in seeing and in technical perfection. He achieved all with perfect control of the simplest means.

About death Krishna was right. E. W. was right. Jeffers wobbles - he does not really see.

cont'd.

When I stepped into the bedroom to get my picture. For years I had managed a single rotating exhibit in his room - otherwise bare. On the floor were cartons, a heavy black coat & boots. The electric blanket used during his illness was folded up. There was nothing there. But a strong sense of passage - utterly complete - nothing left of a mind had gone by - His own personal life was finished utterly cleansed - set free - completely finished. Life had taken off from & passed on.

I felt very strongly there is nothing else, above all, no personal continuity of any kind. The prints on the wall, that is all - only in reality ending is there the new. Jeffers is wrong - E. W. is right -

The forces that make and unmake,

make & remake are the real.

That is why the trace they leave
in material, such as the tide lines
on the beach or the painting
& photograph of an artist
have the sense of life. They are
a "trace" - of the real.

They reveal the creative real in
terms of material.

I am not here discussing art
versus nature, or photography
& painting.

Design is in Nature . i.e. we see it there followed by we see it there ∴ it is.

1958 May.

Painting occurs like flowering of plants. (azalea - camellia etc.)

The organism is in a sense dormant, because all the inner (root) work has been done previously.

Principles of design exist in nature, & the decorative principles per se. that is - for the sole purpose of decorating - (follow out later the use of decoration to influence & attract attention & assert position - perhaps this psychological use was subsequent to the inherent possibilities of decoration , or the instinct for it.) (at least the 2 may have coexisted since the beginning - like force & matter - / physical & spiritual etc.).

No world is totally isolated from any other - one stuff pervades all - functions & consciousness are different, but nothing lies outside the whole - energies arising from the beginning diverge, but must die in their individuality. Design is in Nature i.e. we see it there - followed by we see it there ∴ it is.

The middle of May 1958, Mother sustained a minor stroke, which only slowed her down. This was followed by a (more) serious one - although she was not paralyzed in the limbs, & sustained a minor brain damage, so that her mind is generally quite clear. However she is weak - & all processes slowed down. With her characteristic resilience of mind and spirit she has rallied & is gaining each day - with patience, & in an uncomplaining spirit. She is glad to be home from the hospital. We now have a good nurse housekeeper, & extra nursing help. I think the best & care, sense of security & general peace & health of her surroundings will benefit her, & she may in time regain a portion of her strength -

Age is against her - 84 years. Everyone says she looks quite beautiful -

July 26/1958

As life goes on, & experiences develop - & innermost feelings & responses change some things begin to emerge - A developing aloneness - a lack of dependence & fear - & lessening of the need for love & affection, without lessening its value - I see had a conception of the whole in which all this had a place - carefully proportioned.

One thing I feel is clear - There is always some tension - The bridge between need for (animal) love & the rest of life never quite closes - In its highest stages it is the need for personal affection (without sex) that still persists - In perverted form there is domination of others that prevents free affection - This pure & free affection is difficult to attain, since it means complete selflessness & vulnerability -

There is one thing I feel sure of now, & that is

that man is an animal still. He cannot deny this fact in any of its implications, but I am also sure that in spite of this fact the more he tends toward abstraction, selflessness & purity — non existence & wholeness the greater he is. There is no proof of this, it is something one has to decide about. It is to life what art is to Nature. Something the highest human beings have shown us. The gap may never have been bridged yet. But it may be impossible does not alter the reality of the ideal. It is sufficient to have the conception of the highest. And if we have the conception, perhaps it pre exists.

At the worst we

can only go downhill with Thomas Henry Huxley, but not until we have tried for the summit and gone quite far. If the State of art is a garden ultimately overwhelmed by nature, it is not vulnerable as long as man looks after it.

But the state of the spirit has another door, & maybe we can step right out through it completely into the perfect, creative eternal timeless. Like the amalaka of Khajuraho it is the door through the skull of universal man - that pillar between heaven & earth - that creates an ordered world.

September 1. 1958.

To consider sex again.

If we accept the premise that man is an animal - or part animal. then we admit the need - psychological & physical, for his sexual activity.

If it is not activated in the normal way - i.e. through marriage etc - it becomes easy to excuse or foster it in other ways - i.e. out of marriage - temporary liasons etc. (I am not referring to sexual abnormalities)

Sublimation, then, is a mistake & has no meaning.

However there are two other premises & possibilities & probabilities that we may look into - not counting the ultimate one that we, of all creatures in Nature's history, may be able to create our own destiny. These

2 premises are-

1. that as an animal, the human being tends toward a pure non animal state. But that as with many creatures in nature - tendencies of this sort never reach the ideal. Or they may reach it for a moment - & then drop back - or slip back - (see Huxley's Garden - a state of art). But if this tendency even exists, it seems to me it is sufficient reason not to give in to the sexual demands of nature.

(Since I am not married I do not know of the ideal state in which sex & love are one)

With me love includes but transcends sex -

And now even personal love has given way to pure being. I am on the edge of passing beyond the need for it —

2. The other possibility is

that man is actually tending toward a pure state -

is capable of transforming himself - will reach this state.

In this case there is no excuse for gross sexual activity, since all the creative energies will be absorbed in reaching the goal.

This process may take place in individuals - has, of course, already, but will it ever in the mass?

Is Krishnamurti such a person - or has he failed total integration. We shall see.

Is integration as Goethe's tree with roots - & my kelp still in the sea - & is it what I have just described? This too, we shall see, I think I shall come

my lot with Nietzsche, whom I have never read, with Buddha — Christ — + the few others —

For a while I held the concept that personal love (without actual sex participation) would hold good in the whole scheme + reside in immortality.

But now I question even this.

Perhaps there is only aloneness —

wholeness.

And can we fragments ever reach it except in moments —

moment by moment.

All is the moment & its creative possibilities

manifold forever —

unanswerable —

Feb. '59.

A temporary combination
of certain eternal elements
in the universe -

The point being to discover
and obey the great laws -
as well as to discover the
unforseen creative
possibilities in a chance
combination

Sifting the consciousness -

January 2, 1958.

Mr. Salzberger of State Beaches & Parks just called to say all deeds for the new boundaries have been recorded. This means that we have given 2/10 of an acre of the outer point including the big trees - beach path & bit of beach & cliffs to the Park via the owners. In return the owners have deeded us a strip along our north east boundary - & the owners have presented the State with our piece, their beach & the meadow adjoining us - & west of the stone house. Thus Point Lobos will at last control the beach. It may be that a warden's cottage may eventually be built on the meadow if the present restrictions are lifted & I give access for a drive way. We have permanent access to the beach in the State deed.

the owners first planned
to sell the meadow
privately. But the
need of the state -
their generous conservation-
minded views - & my
objections to a road
along our property
all coalesced in this
new development -
Now we may reconsider
in favor of a road to
the warden's cottage - if
the owners ~~lift~~ their
~~loan~~ permanent ban
on installations on the
meadow. At first I
did not wish to give the
big trees, but I see
how splendid the present
solution is for all of us -
we all - as well as the
state - need protection.

Sept 1. 1957

There is a moral law in the universe whose workings are inexorable & never obstructed.

Sept. 3. 1957 -

I believe I am correct in my observations on my own psychic & mental states in saying that - when due to an unusual effort, or after crisis, or intensity of understanding the subconscious mind no longer acts in the old patterns but is freed from the deepest evils - then that state is usually followed by a reaction or revolt in the subconscious - the old pattern comes up - recrystallizing - at such a time passive watchfulness is the solution as any effort of resistance is useless. And after such a period of watchfulness

repetition as a tendency - also discontinuity

The new freedom reasserts itself more strongly. Dare I say now that there is [illegible] advance?

Sometimes there is a 24 alternation.

Man is natural & as such is subject to the evils & imperfections of nature who strives for but never attains the ideal.

But in man there is the possibility of redemption / the regaining of his true birthright - the moral state - This is the meaning of "that love which is infinite forgiveness" -

Let us rest there, in heavenly peace - alert - strong & passive all at once

Consult letters in files - extending far back -

Mother died - May 8-1960.

The event was revealed to me as a great transcendent step to a plane already glimpsed before finial unconsciousness.

To my mother I owe an unicalculable enormous debt - materially, emotionally, mentally and psychically - She had power. I loved her in the deepest sense - and she me.

Besides "the Point", Mother left me the legacy of the rarely glimpsed penetration by death before death itself. This was shown to me through her eyes as I stood by her in the moment of revelation when she roused from her coma. It must be that the spirit commands

"Death Scarcely Held I Trouble Thee"

the physical body to awake &
take part in the great Event.
in short to recognize the
unrecognizable - the unknown.
I feel that the true vision of
this state while still living is
reserved for those who have,
by initiation, prepared themselves
for it. My Mother was
undoubtedly one of those
blessed Souls. If I played
any part in this readiness at
the end it was - that by
enabling her to remain well-cared
for - in her own home through the
2 years after the major stroke -
she was enabled to compose &
develop the Spirit already
predisposed & gifted with insight
but perhaps blocked in certain
other respects. God is just -

Marriage

On July 31, 1960, three months less a week after the passing of my Mother, I married James Dickie. Of Scotch birth, in Renfrew, Jim was 6 years older than I. A gifted draughtsman, his greatest gift, besides a general artistry that included voice + a theatrical personality, is a true comic sense. This never-failing humor has lightened my days - and his - in time of trouble, and informs his expression in his art. While my father had a good sense of humor and could tell a good story, this was of a different nature from the well-spring of comedy in James' make-up.

Honesty, affection and a proper business sense tempered + even overcome at times by the generosity of the artist are characteristic of him. Also characteristic is a confidence, formerly more aggressive which is natural to him + even went hand in hand with a hasty temper, now gentled. Manliness is natural to him. By intuition rather than intellect Jim approaches truth - + has a natural religious feeling. Simplicity informs his approach - in speech + art. His drawing is

classical, and though spirited is in a sense conservative. His highly original creations began to show in his early youth. After our marriage Merle Armitage advanced his style to a more modern key, after the lapse of the middle years. Jim has a natural color sense of the first order. Exceedingly neat in dress & habits he has a flair for appearance.

When I met Jim he was in business in Monterey - selling automobiles to support himself & his mother. I like to think I was drawn to the yard of Principal Motors for I certainly had no intention of purchasing a new car. I knew now that I appeared rather bedraggled - dull & tired, & indeed, I was fearful that

anyone might approach me, or that I should be drawn into conversation. Jim appeared from the salesman's room, short-vital & neatly dressed - balding but youthful. It would have been impossible to guess how inwardly distraught he was - dissatisfied with his job - working at night to return to cartooning & sending the results to various syndicates without success. Later I bought a small Taunus Station-wagon. Something went wrong with it, & Jim exchanged it (for an Edsel at the risk of his job. Thus he came to the point - after that our business visits, as he sat gazing thoughtfully at the view he revealed a detached and honest personality - calm in distress. not seeking for himself. We discussed the

had known both my uncles —
but particularly Martin.
He brought flowers to
Mother who was already
too sick to converse — &
he had lunch with us
outside one sunny day —
Elsa Sorgstad, our wonderful
Norwegian nurse went back
& forth between Mother &
Jim & I. Later James
& I went to the South
bench to talk. ~~afterwards~~.
Small birds were darting in
and out of the wild lilac bushes
growing along the edge of the cliff —
The sea was calmed to a mirror.
Another day, bringing flowers, which
he could ill afford, James stood
at the foot of Mother's bed for
some minutes. When he left

Mother gave me a long look —
a mixture of enquiry & understanding.
I was grateful for this. It was
what Mother had always wanted
for me - a wish long misunderstood
since I was so selfish in my
regard for my art. Soon her
time of passage came - that
long expiation of the still robust
heart - in unconscious state after
the vision that roused Mother
from her coma — caused
her hazel eyes to burn
fierce blue with joy as they
were fixed on the revelation
beyond the confines of the
sea. Her lips moved to
speak the initiation - but
no sound came. I leaned

forward accepting the
legacy she was
bequeathing to me - the
penetration of death -
(and so the death of fear)
wordless yet understood.
For this moment she had
prepared her spirit - Later -
2 days later - May 8th Mother's Day -
at sunset
she died. She had
already departed - complete
ready - joyful -

"Death scarcely need I
trouble thee"
from an earlier poem -
to be found in the
volume - "Pacific Light"
by Charlotte Kellogg
Anderson House
Washington D.C.

that evening - or was it the next? - James came to the house. He had read the beautiful tribute by Irene Alexander in the Monterey Peninsula Herald -

We were married on July 31st, and went to spend our honeymoon at Maud Oakes' house on Big Sur Partington Ridge, where we were to remain a month - Virginia + Nicholas Roosevelt had placed a wedding supper in the ice box and Dick had typed the menu on the official card of the U.S. Embassy in Hungary

where Cast he had served as ministers.

A long road has led to this event - no less for Jim than for me. If this account verges on the mechanical it is because it is written almost 4 years later after intensive living & working which is the real story - illness - 2 attacks of throat & mouth cancer for Jim - Conquered by radiation & surgery ~~was~~ parallel to his new venture in to the field of books for children - Consolidating the Point - work and an

exhibit for myself strains of all kinds & wonderful living - an intuition verified - faith in the inner voice sustained the happy Regula assent of my aunt & in my marriage - her rôle in helping to open my mind - dominated so long by fixed ideas - yet steadily developing. James, too, after the success & joy of Youth had travelled a hard & desperate road - 1st marriage ended in tragedy - 2nd deeply unhappy - running counter to his natural bent - his years of quiet self-examination &

His faithful Mother the other pole of his need. Her gifts to me of the antique gold ornaments of the family - her honesty, self-lessness & great heart dominating a lack of formal education. She came with her young son to America - Long the way & hard. See "Prelude" also.

My first view of one of Jim's line drawings convinced me of his remarkable gift. Merle Armitage confirmed it. He vetoed it was the first book - "Your Child Can Draw".

James seems to have certain qualities that have sustained our union + I feel he understands me - we respect each other deeply. Noble aims further noble conduct - coercion is more + more rare - right action comes from within -

The mind is open. free.

Creative relationships results.

Louis Zalk, Theosophist gave me in marriage, since my Uncle Martin was already ill and towards his end -

Rose great friends the Zalks - Erma - Rosalind's sister - all of them related to

Krishnamurti by Spirit —
Do 2 talks felt some
psychic bond or pattern
between James & myself —
Who knows the invisible threads?
The actions & reversals
behind the scenes — the
mystery of "accident" — or
as a Hindu thinker
said to me in Calcutta
is it rather "incident"?

We are spending a month in Palm Springs following James' operation —
1. 25/64. Called on
Melba Bennett here in
Palm Springs — Jeffers
committee — + personal
discussions. She gave me her
mss to read —

1/64) courage - humility (purity) - perseverance
These Jim has -

The sword of defeat - discouragement + cancer he has sustained -

Success in the battle is at hand victory will come - resignation is behind him -

In his talent as in his Spiritual life - fulfillment is his -

1/24/64 today we called on Dr. Seuss (Dr. Suess) in La Jolla - favorable to Jim's work - has given him a challenge for Random House Beginner Books -

On Nov. 25 - 1963 Dr. J. Mahoney formerly of Mayo, operated on James mouth & throat - A tracheotomy was performed to enable Jim to breathe - post - anaesthesia pneumonias complicated the picture - a portion of the tongue was removed - A grim fight crowned with success - The operation followed by 3 years the radition for throat cancer discovered after our marriage - The lesion near the Spine was inoperable - This fight also was successful -

We have every reason to
believe Jim is now cured.
In spite of the resultant
handicaps. Jim has
immense spirit. Our
new life together is going
ahead - for it is a new
life for both of us -

On December 1st 1961

Skunky - animal → cat
→ personality → psyche
and spiritual friend &
companion passed away.
She would have been 21
about Christmas Time. She
was given to me by
Edward Weston as a
kitten 2 or 3 months old -
possibly less. This cat
appeared to me in dreams &
bore a part of my
own psychological burdens.
She was always a

symbol of love &
well-being - even though
her cousin the lion is
a symbol of aggressive
power. In any case
I loved Skeezky, & as
she grew older she
developed an unusual
& sensitive personality.
Her passing affected me
deeply & gave rise to
the following observations:

It seems to me that there is an
imminent force - which is the
cause of "life" as we know it.

This force may be thought of as several energies without apparent beginning, but I like to think of it as unified in some dimension we are unable to apprehend. This force flows through forms - entering & leaving it, albeit it is inseparable from form - & indivisible from the forms it animates. The forms that develop give realization, meaning & creativeness to this force - which without form would be always in a state of potential - rather than actualization. Now, actualization is necessary

for development of new forms & relationships - actualities - not "ideas". Experience seems necessary to push these new forms into being. Therefore Force - however Divine - is one with the matter it animates - not separate from it. Yet I do not see why this Force should die in fragments when the material body dissolves. Since no energy is lost in the universe but enjoys conversion - I wonder if this force does not withdraw from the dead entity taking with it the

spiritual & otherwise meaningful development of the particular being it animated. If there is no development the force returns to a state of potential. If the force is indivisible with the matter it animates & which seems helps or hindrance from environment - then how can it withdraw. The mystery could not be insoluble. Many of us have had experience of this energy in the form of a rush of wind or

color or light attendant
on the death of a
being - and as in the case
of the death of my Mother,
I could see the eyes
open before the end & the
psyche definitely perceived
& was fixed on a
state of being & a
meaning to the Life Force
in the Universe hidden
to those who are still
living in health. Perhaps
the mystics perceived this
while alive & called it
the love of God - or

union with Him. In
any case no matter
how potent material
& chemical patterns
are, they are all
animated by a
Power not perceivable
by sensation. And
this power has a unified
existence & the magic
of Love is at its heart -
Even behind the
cruelties of Nature -
for Nature is a

means + a flux - not a
series of permanences.
Self annihilation, or
annihilation by another
leads the way - or rather
opens the way + leads
to another state - higher
or lower as the case may
be. So I like to think
my cat had attained
a higher energy -

Now let us rest in peace.

June 16, 1964

There is all this discussion about the various philosophies, cynicisms, existentialisms etc - It seems to me as I grow older that the purpose of life is simply to unfold its possibilities as creative medium - The individual as such is a fragment - The whole creative process - which exhibits itself in Nature as we know it - without the developed form of the individual vehicle there would be no discovery nor creation - That the fragment is quite limited in its potential does not negate this process - In fact it seems that various species & races or divers forms in nature - with exceptions - generally tend to preserve their own forms & characteristics in order to develop their particular potential - Variations, mixtures & mutations are also useful, but there has to be a certain

"Continuity" of a form in order for that form to make use of its full potential. In this sense material existence has a hand in bringing the Immortal into Being – This realization is not the same as the original Reservoir of Being to which the Energy developed & dying is continually being returned – although we do not know the exact course of developed Spiritual Energy after Death. In any case

any living form - no matter how limited - has a hand in developing or at least showing forth the possibilities of life. The Human has far from exhausted his potential. He has only to renew his contact with the creative source. There is no need of repetition - yet there is no need of fear of eternal realities neither - In this sense life is far from negative or frustrate -

April 4, 1966 - Two years more have passed. We have left "The Point" - unbelievable move, implemented from within - our new home on a sunny hillside in Carmel Valley unfolds about us - We took a considerable financial risk, buying the property on Stony Rd, above Carmel Valley Village before the sale of The Point - which was sold about a year and four months after we moved in October 1964.

Jim came here from a rest at the hospital - His mother, frail, and dislocated arrived from Santa Cruz. We brought a negro nurse from the hospital who helped acclimate Mother - All these dislocations + adjustments have been made supported by the unfolding beauty of this place + backed by its ravine of oaks + wild

maidenhair ferns — bathed in
Sun — with a view of the
Coast range south — Tassahara
& toward the Ventanas.
A new car garage converts to
a great studio at last
room to work — But first
Jim is ill again — some
virus — or recurrent "flu"?
His mother gains strength —
She plays the organ. There are
many birds, butterflys,
Hummers cicadas and
grasshoppers and two
delightful cats. "Itsy"
a silver Tabby — now

neutered female — had had a family before we arrived, & been neutered before our tenure. She has all of Skunky's character & is a great little cat. Skunky on a slightly higher plane? The old warrior, Rusty, down from the hills is adopted by Jim.

Then there is the incredible cousin — our frequent visitor the

fabled Puma—
Somehow escaping
his myriad hunters
he comes stealthily at
any hour of the night
leaving 5 to 6" tracks,
mewing — also shrieking
& screaming at me in the
moonlight. So there is
Nature here, too, on a
grand scale, and the
point one carries
within. The main
thing is to advance

creatively. And achieve success
for Jim so long delayed. There
are powers working through
the struggles - we shall see.
overlook the trips to
New York, + the myriad
detours - gaities, struggles
+ heartaches - financial
doubt + worry -
Keep on the right path
Paderewski said -
Then there is Krishnamurti's
path. Louis Zalk is
gone - Erma still
kind + remembering -
This place, so warm -

except for cold winter
nights & full of the scent
of orange blossoms has
come full circle to
Florence — marriage place
of my parents. Mother's
white Embroidered parasol
Stands in the corner. Father
sits with Beppo on the
cypress shaded wall.
His butterflies flit about
And there is no time to
write thoughtfully. Shall
we paint it?

Jim's studio is in the village
downtown, his best

friend - Al Parker the illustrator
whose wife Evelyn is dear &
honest - other peoples lives
show the human drama &
struggle - Rockets - wars
& op - all alive -
Certain things remain
quiet & Encouraging
the whole.

We see Ansel Adams -
who fights a good fight
for conservation - Martin
& Lavin and Mr Lavin - old
friends - Irene Alexander
from the Herald - a
few.

May 1966.

Jim is subject to recurring periods of fatigue and illness: vomiting + nausea, a residue, I am sure from this severe radiation treatments, has been aggravated this year by an obscure virus "flu". So he has to remain in bed for short periods. One of these discouraging times I felt uplifted by the sight in the after midnight hours of summer's Scorpio already riding the ridge - high in the sky - These timeless and eternal Events refresh the struggles of the moment. Intellectual + physical exhaustion seem petty Enough - though I feel afflicted by both -

One has to remain awake - faithful and alert - especially when dealing with persons - the complex relationships with friends - the necessity to face the realities of work + economics etc. etc.

June 26-1966

If I were an analyst - This would be my estimate of the situation here with Jim's Mother. 57

No. 1- she is 86 - + subject to the inevitable physiological changes of advancing age.

2. Her own tendency to dominate or judge a situation on her own terms is or will be mitigated by -

3. Her genuine love for her son.

4 Her fundamental desire not to seriously disturb a situation this is good for him.

5 and also good, ultimately, therefore, for her.

6. Her own character + will which try to make the best of life (hard work - honesty - good sense etc.)

7. Her - shall we say - real affection for a daughter-in-law who feels the same way toward her.

8. Her choice, therefore, to remain in the valley, rather than go to a home or even to try a prolonged visit with dear relatives will be ultimately hers.

These facts being so we are trying to implement this situation with a little added professional help while James is making his bid for success. J.K.D.

July 16th 1966 - My 56½ birthday - These two beautiful weeks spent here at Paso Robles with my husband Jim have been precious and revealing - The present has fulfilled the promise inherent in the understanding of life - The hand of the past lies quiet - The eternal present is awakened - Love and understanding bring peace - Physical rest + well-being refresh the mind - Apprehension rests - May the coming years be good to us -

Sept 1. 1966

Look back on my entries of a year ago - There must have been a high point there of hard work in or on the mind. a great deal of suffering and seeking had led to a certain state of enlightenment - Was this year 1966 — a major turning point + an influence through all the struggles to come? I think so, and some of the statements even hold up under + seem to throw light upon some of the latest incredible advances of science — i.e. — computers - robots - secrets of life (chemical) - flight

to the stars etc. If the physical universe is one stuff with infinite variations and possibilities - so is the spiritual unity. If the mind can create self-reproducing machines - I see also my notes on self consumption, self-perpetuation - etc. As Jeffers said - things are very well made - meaning the universe.

I am writing in the ravine at Story Road. There are still mountain lions here that come to the gardens, following the deer. Many birds. The evening I walked up the hillside road above our place 3 deer crossed diagonally

across the grassy west slope -
with crackling hooves. Two were
bucks. Then I saw the great
horned owl. This one an
enormous male. He hooted
& perched on the top of a
live oak not far from the deer.
later - I think he saw me -
he spread wings & sailed
low over my head, silently
taking a perch very near
in another oak above my
head the soft broad
undersides of his wings
glowed warm gold and red
with sunset light. His
head & eyes were enormous -
tall tufted ears. He
stared at me fixedly for

some time. I left first.

Jim's Mother improves at the Convalescent Hospital - Coronary insufficiency. She is making a plucky fight + has adjusted to the situation. She was ill - more so than we knew - which explains some of our + her problems. We also were tired out + ill + spent two weeks in Paso Robles in July at the Jim Re Chandlers had taken veg. They were kind to us and liked Jim.

Aunt Regula (Mother's sister) The last of Mother's family had a dreadful fall in Palo Alto - and barely survived. She has great spirit. She is very close to me and I have

always loved her. Charlotte Evans watches over her at the Segurias. We drove up Two days ago through boiling traffic - a great contrast to this peaceful place; Though "The Segurias" itself is in Portola Valley a beautiful Country.

I wrote Tommy Clapp we may be coming East this fall. Brett Weston is hospitalized with a coronary.

Our garden is growing - the work lessening. There is a nice room in the village that would make a good art gallery. I wonder.

Just when we feel physically depleted and financially uncertain perhaps we can take a bold imaginative step that will lead us creatively ahead.

Such a step was taken in October-
November of '66. Jim was ill prior
to leaving & our departure
curiously postponed - but we
arrived in Washington D.C. just
in time to witness Dr. Watson
Davis' emergence from a
cancer death coma (due to
the Huggins treatment which
he had believed in &
sponsored as far back as
1938. He & Jim exchanged
visit at the hospital. Later
we saw Marion & Watson at
home // Massachusetts
Ave. // He was former
director of Science Service &
intimate friend of my
parents - Washington was
all delight - a wonderful
homecoming in a

brilliant autumn — museum visits. Lunch with Agnes Meyer — Dumbarton Oaks where I showed Jim the little garden house dedicated to Charlotte + Vernon Kellogg.

The new Ex. Sec. of the National academy showed us all about + the old lettering was still on Fathers door in the Research Council part of the building.

Phillips Gallery had expanded. Duncan dead (now — + the Freer same beauty as before - work for Jim's book on retarded children took us to Bethesda.

Then the train to N.Y. — at a different pace - but we both got ahead. Fruitful

meeting with Minna Citron-
results - an affiliate
Gallery for me -
+ the placement of one
of my large Pt-Lobos
oils - as a gift of
Sally Lowenhaupt in
the Norfolk Museum,
Virginia.

On our return James
was exhausted - was in bed
a week. Then we brought
his mother home from
Skyline Convalescent
Hospital to try again.
Her health failed - She
fell + returned. Now
She is happy + improving

James has brought his Studio up from the Village to her apt. next to my Studio. So we are compact & hoping to work hard all 1967. We shall open the Jean Kellogg Art Gallery in the Village this Spring. I never could have ventured it without Jim. We make a good team.

His mother has risen from her infirmities - the strains of the past have abated, & she is making the most of her position. She is a great little person possessed of inexhaustible principle & virtues. She & I were both at wits end last year - pure exhaustion & James sick - well - Happy New Year!

October 25. 1967.

In October 1966 we leased the main section of the 2nd floor of the Cummings Bldg. on Del Fino Place in the C.V. village with intent to operate a small art Gallery. It opened on April 22, 1967. The records will be found in our files. In October of 1967 we added the corner room, South East- the former Baker Gallery as a print room to augment the main Gallery. Jim worked very hard on the mechanics of the installation. More later of this absorbing enterprise.

Jim's mother carries on at the Del Monte Rest Home in Pacific Grove - after a coronary insufficiency sent her first to Community

Hospital + then for some months at Skyline Convalescent Hospital. She is gallant at 87. But life is increasingly a struggle.

Mrs. D.L. Lily James fell at the Del Monte Home, broke a hip + is now in Carmel Convalescent Hospital, the former Kocher Clinic.

I hope to get enough Time next year to paint the Partington Series here at Story Road.

Dec. 2

Marlin Flavin, whom we have happily seen up here at the ranch and in the Village - is nearing the end Too. He fell - broke the skull - there will be surgery + the family about. Perhaps he should not live. I just telephoned Flavia.

The Partington series will not be painted at Stony Road. The property is up for sale - endless expense + legal difficulties. We shall decide about the gallery - + whether

to fight it out here. Jim has been in hospital again - Exhaustion and breakdown - a touch of diabetes? - He must lose weight, & have a life not fraught with disappointment and anxiety. He is negotiating the final stage of his contract with Fearon for his book for Retarded Children - in drawing.

It could be a fine
thing for him. But it
has all been slow and
agonizing.

MRS. James Dickie

January 18, 1971

To the Editor,
Monterey Peninsula Herald
Monterey, California, 93940

Dear Sir:

The death of Dr. Bruno Adriani in Carmel on the Seventh of this month brings to mind some reflections shared, perhaps, by all too few Peninsulans.

Dr. Adriani and his wife, Sadie, Carmel residents for the past thirty years, were among those self-appointed European exiles of World War 11 period who brought to America a decisive cultural influence. Like the Bauhaus architects and others who chose to come to the United States, Dr. Adriani brought with him enormous erudition integrity of purpose and in his case a magnificent collection of graphics, paintings and sculpture quietly housed in his Carmel home. From time to time he brought works by local artists to add to his collection, encouraging and educating them at the same time.

An art critic, Dr. Adriani along with Focillon abroad and Rosenfeld in New York maintained friendships with many important creative artists. Among those privileged to have access to his collection, I came under the illuminating influence of this generous minded man.

In this age of technological dominance, self-destructs and the sometimes all too self-conscious search for the new, I remember the teachings of Dr. Adriani who helped to define the profound laws of the inner life of Form as it has passed from the cave drawings of prehistoric man to the present day .

The Adrianis presented their entire collection , with the exception of the library which went to Stanford, to the Palace of the Legion of Honor Museum. In the early years of his residence here Dr. Adriani had contemplated leaving his art library to the city of Carmel. Indifference on the part of the official invited to discuss the matter ruled otherwise, unhappily for us.

Those who, like myself, may have been disappointed to find no thoughtful public notice of the passing of this great man may be glad to know that the Legion of Honor Museum in San Francisco, where the multi million dollar collection now reposes plans a memorial exhibition of the Sadie and Bruno Adriani Collection in about a year. California, now heir to works from Rembrandt to post- Picasso, will, along with representatives of the rest of the Nation and the World and hopefully the Monterey Peninsula then pay homage to this great heritAGE

J. K. D.

January 13, 1971. The creative influence of a great mentor and friend will have to continue without the physical presence of Dr. Bruno Adriani. This great man, exile from Hitler, who with his lovely wife Sadie came to live in Carmel in 1941, died on ~~Sunday~~ Thursday the 7th of this month at his home. Sadie had gone before him. Mother and myself were fortunate in such a friendship, and the last decade James + myself. Always generous, showering us with gifts - art books, prints including a small Rembrandt, the Adrianis were among the most faithful when Mother was slipping away.

But most of all Bruno - after the initial gift of pens + tools from Paul Dougherty - guided my development as graphic artist. His superb collection was put at my disposal, + he initiated

me into the world of style and principle in art. To him I owe an enormous debt. One of the great friendships along life's way, I salute the Adrianis.

The complete Adriani collection, except the library which has gone to Stanford, will remain at the California Palace of the Legion of Honor at San Francisco.

Pegot Warnig, sculptress, a protegé of Adriani, came up to Carmel. She will inherit the house. Pégot came up to lunch with Jim + me + we talked of many things.

at my present age (60) I feel for the first time a decided change in my whole being. Slowing of pace, lack of sustained energy, + mental + Emotional depressions.

Countering this, periods of rest, + quiet study, or contemplation in the studio or out of doors bring a profound sense of contentment and spiritual peace unknown before. Peggy has promised me some special vitamins. She sculpts 6 hours a day, after some years of illness.

Jim, contrariwise, after years of diminished resistance is feeling well now at 67.

Jim's mother is at Skyline Convalescent Hospital. She is 91 + failing. Our abode is now the sunlit studio building for which we bought ½ acre of land to add to the ½ acre left from division of Stony Rd. property. We own our home - car etc. + are desperately trying to bring in a little more to add to Jim's social sec. + the small payments from the new owner above. But instead of worrying about future problems, I contemplate Vishnu.

At last I have time, Solitude + leisure to work on the large figure themes + other things. My drawers are full of new prints, some completed after returning from the East where I deposited the family papers at Yale. I then went down to Washington to see Agnes E. Meyer who died soon after at Mt. Kisco.

See filing case for further records.

2/14/71

Dichotomy

The disk is divided - The phase of half illumination (astron)
Biol. a bifurcation of the main vein - to cut in two -

Thus my nature is divided in the subconscious - The dark & light halves of the whole. At night, wakened from sleep, the dark side is uppermost - 4 A.M. - early. Later (with returning strength - The light side exerts its force. All this borne out by images & dreams of the fatal flaw. Krishnamurti pointed out that there is no use trying to "bridge" the gap. only

My power comes from the sea –
The kelp roots of Nature
But this power must be purified.

July '57 Virtue and Love are identical
Evil is all in the mind.

cont'd. 2/14/72
Total quiet awareness solders
the parts – integrates the soul.
Struggle is useless. The central
path + then peace of awareness
is the only tool. Relief +
reconstruction follows – (words
borrowed from Hoovers nomenclature!?)

The mind recrystallizes but then
along the old faults. The
constant Earthquaking fatigues
the spirit. Eternal vigilance.

9/15/73 – This state continues, augmented by depression + oversensitiveness. The polarity has a rhythm. The Chinese seem aware of the ebb + flow of the pulse + electrical rhythms of the body + use it in their needle punctures in medicine.

August 25, 1972.

Now that we have been 3 years settled on the lower acre at Story Road, a certain consistency has taken place in house + studio. The garden is immense, & the Redwoods growing. Carport + rock wall are complete. Benches, chairs + tables function. The library is organized; the studio housing Jim and myself looks splendid. Quite a lot of work has been accomplished. Clipping in scrapbooks record various events. Sept. 19 — museum docents + am. assoc. of University women arrive to "learn" about the graphic arts. Jim has been in better health. Cheerful + helpful as always, he is planning a character

with his old friend Mark Keller,
a man connected with an
enormous chain of theatres.
I do hope for some results.
Under inflation & with little or
no income our resources
dwindle, but this property,
which we own outright,
continues to rise in value.
Our acre alone, with its
trees & roads is worth
about $ 20,000! Hordes of
humans are pressing in on
this region - Steady growth
& fierce battles to preserve
any thing. My health is
fair - nagging bronchitis.
Decided to rest by reordering
slide shows in new boxes.

It brings back the past richness of my life - Parents are far away now & sheltering care. Jim tries to keep holding some sort of umbrella over me. His Mother still lives - quiescent, waiting for her transition to something she believes in but does not know. My aunt fighting a humbling critical fight against strokes - Charlotte Evans incredibly faithful.

Yesterday I was reading one of Father's old books on Bacteria. I am again amazed at the prolific complexity of nature & the persistence of man - This depressing time of decline in America & the fearful inhuman war made me uncommonly cynical. But lately, resting from

work, enjoying the heat of August in the coast range here. I have a calmer feeling. Granted the war, the dry year, & dreadful coast fires - set sometimes by hippies or dissidents in Big Sur — Granted all this I still try to grasp some larger meaning. Before adding to our Yale Collection the William Allen White items I reread his Theory of Spiritual Progress. W.A.W. stated that the whole thing was based on a theme by Vernon Kellogg. It appears Father's phrases about purposive evolution struck deep in White. After hearing Leaky on T.V. the other night I think about the African finds I do not despair —

Remember Lindbergh like a child -
playing his games of science and
the wind on the floor before
the incredible tower of deepest
wisdom that is Krishnamurti -
This wisdom is of a totally
different order than knowledge
& infinitely more complex and simple.

The east & west are in this also perhaps -
But in art there is a certainly
vitality of the real in figure
art which is important to me -
organic - Is this of a lesser order -
shall I retain it? Or
subordinate it to the great
metaphorical abstractions that
give life to the highest art
of Asia - This is my problem
and not to produce a
meaningless mixture of styles
such as Sandhara - Here
East & west annihilate each
other. The mixture is purely
stylistic.

If man doesn't go all the
way, someone else will take
up the journey & as Rilke
aptly said - will help God come in to being -

The poise between feeling and understanding is the balance between old & new brain (acc. to science).
But the important thing is that which is beyond the mind - Both the new & old brains become conditioned as they evolve - This conditioning is a hindrance to the new, yet it may also be a tool of realization?

Perhaps it is the tendency of the mind to crystallize - use - store up & possess what it receives - for the use? the self it is continually creating & incarnating in - as a self-perpetuating process. This is the true source of "evil" - not the actual conditioning which at the receptive moment of experience may be perception of the new - separation & usage takes place almost immediately - esp. if the whole sig. of Exp. is not instantaneously perceived -

So the "mystic consciousness" may not be a development of the old Brain as Ritter says - but something beyond the mind of which the mind may become aware -

Evolution
June '56.

Through self-knowledge -
Is there any evolution outside
of increasing complexity -
Does " " solve
anything - There is a
change of state - & the knowledge
of self is not read in a
moment - but in supreme
moments we can overstep
"evolution" in an instant -
Evolution is a time process -
bound to the mind as
memory. The true is
timeless. But if the
mind is no longer
anchored in memory -
is there any evolution?
Or only instantaneous
realization in a series
of complete instants -

What role does memory process play -
There is a helpful practical
sense without psychological
motives & involvements -

1973

September 27 - Returned from Portola Valley where Jim drove me after the death of Mother's sister, Regula Bernays. I stayed overnight with Charlotte Evans, my aunts' devoted friend at the Sequoias.

This brings to a close the 87 years of that great woman my beloved and revered aunt, the last of the Hoffman family - Alpnie - California - Swiss.

My aunt was especially close to me, since I lived with her and was brought up with my cousin Regula while my parents were in Europe with Hoover during

The first world war.

My aunt was an excellent self taught and imaginative artist. We spent many happy Summers in the Tahoe region - reading, hiking & painting - later she played a most helpful role in straightening a crooked turn in my relationship with my late great mother - These two women helped to form my character and ideals and embedded their

In December '73 we received a bequest from Aunt Regula totalling 4000.

contributions is a deep and abiding love.

Because Aunt Regula outlived my own mother, it was she who played a decisive part in my marriage to Jim - when I was 50 years old, and continued to follow our fortunes until the day of her death - a day touched later with early rain over the coast ranges. May the rainbow that arched Portola Valley betoken a radiant promise for her devout Spirit.

She also had a hand in my own parents' marriage.

Drink my Aunt left her body to science.

January 1974.

It is odd to relate that my mind, as it reveals itself in the night, and, through mistakes, in the day, seems to be as divided as ever. An axe blow cleavage to separates the negative destructive element from the positive constructive side. There is certainly no way to glue these parts together, or even to bridge them. The only solution seems to be to slow down the mental processes to the point where passive awareness can reveal the right course of action. This is difficult. A habit of listening might help. I am always so quick to act & declaim.

At night the dark side makes it felt in dreams & fantasies around 2 A.M. when there must be a weakening of chemical or hormonal action which could affect the brain. Then the positive side

takes over about 4-6 A.M. This period is marked by a quickened heart beat - the earlier period sometimes by a sweat or heat (or even cold?) All this is mysterious + has caused me enormous suffering all my life. Persons become attracted to me, + dire efforts to remedy this are mostly unsuccessful. only those of strong mind + heart + good understanding go on to become great friends. For these I am grateful. I must have been born with some desire to please - a sort of stupid emptiness. Perhaps I can forget this at last. There are so many forms of domination in life: money, power, sex, God, cruelty etc. I, myself, feel responsible for at least the death of one person -

end of volume I